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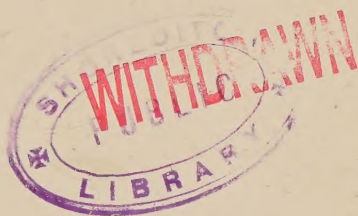
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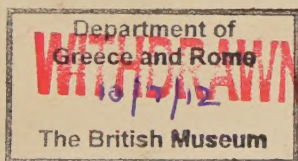
HERCULANEUM AND POMPEII.

✓
BY

JOHN FLETCHER HORNE, M.D., D.Sc.



I TELL THE STORY AS IT WAS TOLD TO ME."

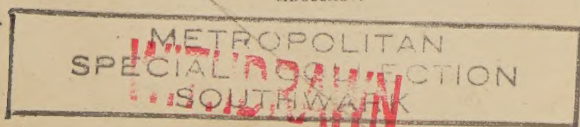


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To My Wife,

THE KINDEST OF MOTHERS,
MY COMPANION IN MANY JOURNEYS,
MY BEST AND TRUEST FRIEND,

This Book is Dedicated.

PREFACE.



IT is perhaps necessary to offer an apology for the colloquial and familiar literary style of this small *brochure*. This is due to the fact that the contents originally formed part of a popular lecture intended for a mixed audience and not for eventual publication. At the request of friends, however, it has been accorded the "honours of print," with the addition of further illustrative matter.

I have endeavoured to give a few glimpses of Pompeian and Herculanean life, and, as it were, to bridge over the chasm of eighteen centuries. How imperfect and how far from my ideal has been this attempt no one is more conscious than myself; still, I have essayed to depict the lights and shadows which would interest those who participate with me in the love of "what is old." The subject deals with what was doubtless the most civilised period of Ancient Rome, and is deeply interesting as showing the decay and approaching extinction of Pagan idolatry and the dawn of

Christian life ; while it will be allowed that history has recorded few greater or more painful calamities than the destruction of these wonderful cities of the

“Land to Mem’ry and to Freedom dear,
Land of the melting lyre and conqu’ring spear,
Land of the vine-clad hill, the fragrant grove,
Of Arts and Arms, of Genius and of Love !”

J. FLETCHER HORNE.

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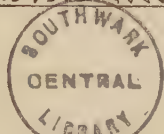
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CHAPTER I.

VESUVIUS AND ITS ERUPTIONS.

"About these places rises Vesuvius, well cultivated and inhabited all round, except at its top, which is for the most part level, and entirely barren, ashy to the view, displaying cavernous hollows in cineritious rocks, which look as if they had been eaten in the fire ; so that we may suppose this spot to have been a volcano formerly, with burning craters, now extinguished for want of fuel."—STRABO, *Obit* A.D. 25.



OUNT VESUVIUS, the world-famed volcano of Southern Italy, seen as it is from every part of the city of Naples and its neighbourhood, forms the most prominent feature of that portion of the fruitful and romantic Campanian coast. For many centuries it has been an object of the greatest interest, and certainly not the least of the many attractions to the visitor of what may be well considered one of the most notable cities of Europe, which with its bay contributes as grand a panorama as any that there is to be seen in the world. The mountain is a link in the historical chain which binds us to the past ; which takes us back to the "palmy days" of the Roman Empire. Before the days of Titus it seems to have been unknown as a volcano, and its summit is supposed to have been crowned by a temple of Jupiter.

Strabo, eminent historian though he was, was no prophet. The subsequent history of Vesuvius has shown that at

varying periods the mountain has burst forth into great eruptive activity. Respecting the volcanic system of Southern Europe, it may be observed that there is a central tract where the most violent earthquakes take place, of which Mount Vesuvius may be considered the centre. On each side of this line of greatest disturbance there are parallel tracts of country where the shocks are less violent. As to the cause of these phenomena, the theory which meets with the most favourable acceptance is that the interior of the globe consists of a mass of matter in a state of fusion, causing the evolution of an immense body of elastic vapour, which expands and seeks to escape where the least amount of resistance is presented, and manifests itself in the sudden and terrible explosions that accompany an eruption, or in the upheaval of rocks and the production of earthquakes.

There are some pictures of world-wide reputation which at first view are disappointing, and it is only by the study of their chief excellences that one can acquire a true perception of their wondrous beauty. This may be said of Herculaneum and Pompeii. A recent visit left upon the mind of the writer an impression so pleasing as to cause him to think that an endeavour to recall their past history and give some details of their present condition might to some extent be interesting, if not instructive. The subject is an old one, but it cannot be said to have been worn threadbare.

Mr. Herbert Spencer has a short way of accounting for the facility with which men turn to the past. He says that "reminiscent imagination is the easiest form under which fancy can play. To apply imagination to the future requires keen thought and constructive ability beyond the average of poets and up to the standard of men of science; whereas reminiscent imagination is within the reach of any of us."

Herculaneum was a city of great antiquity, its origin being

ascribed by Greek tradition to Hercules, the celebrated hero of the mythological age of Greece ; but it is not certain that it was actually founded by a Greek colony, though in the time of Sulla, who lived a hundred years before Christ, it was a municipal and fortified town. Situated on elevated ground between two rivers, its position could not but be considered important, its port Retina being one of the best on the coast of Campania. Many villas of great splendour were owned in the neighbourhood by Roman patricians ; Servilia, the mother of Brutus, and the favourite mistress of Julius Cæsar, resided here on an estate which he had given to her.

Upon the city of Herculaneum there now stands a town of twenty thousand inhabitants. Resina is the modern representative of the ancient Retina, which was the port for Herculaneum.

Pompeii, too, it is generally conceded, was a very ancient city, and was probably founded by a Grecian colony ; for what is considered its oldest building, a Greek temple, from its similarity to the Præstum temples, fixes the date of construction with some certainty at about 650 B.C. This temple, by common consent, is stated to have been dedicated to Hercules, who, according to Solonus, landed at this spot with a *pompa boùm*, or procession of oxen. This same writer leaves us to infer that the *pompa* gave the name of Pompeii to the city ; other authorities consider that it is derived from a Greek word meaning "storehouses." Some prefer the form Pompei as used in Italy, France, and Germany—but all pronounce the name *Pompayee*.

The situation of Pompeii possessed many local advantages. Upon the verge of the sea, at the mouth of the Sarno, with a fertile plain behind, like many an ancient Italian town, it united the conveniences of commerce with the security of a military station. According to Strabo, Pompeii was first

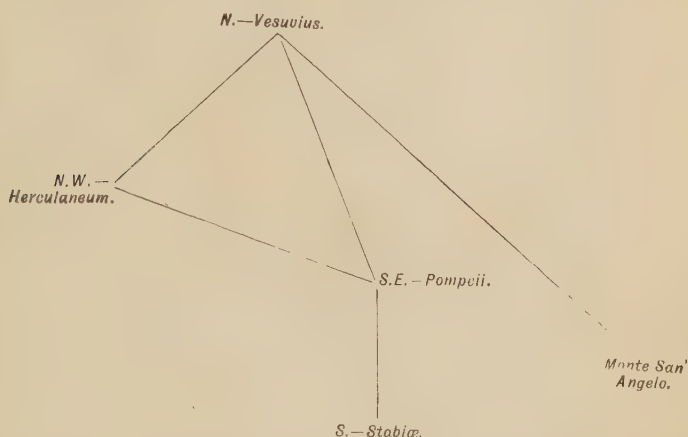
occupied by the Oscans, subsequently by the Tyrrhenians and Pelasgians, and afterwards by the Samnites, in whose hands it continued until it came into the possession of the Romans. The delightful position of the city, the genial climate of the locality, and its many attractions, caused it to become a favourite retreat of the wealthier Romans, who purchased estates in the neighbourhood, Cicero, among others, having a villa there.

Herculaneum and Pompeii, whilst participators in both burial and disinterment, differed largely in their fate, for, while Herculaneum, which is about five miles from Naples and lies at the foot of Vesuvius, received the full force of the mountain's eruptions, being from time to time inundated with streams of molten lava which raised the plane of the city from seventy to a hundred feet, Pompeii, on the other hand, which lies thirteen miles from Naples and five miles from Vesuvius, was buried by a shower of ashes, pumice, and volcanic stones, which formed a covering seldom exceeding twelve or fourteen feet in depth, and is now found to be easily removable.

The ruins of Stabiæ, another of the Greek colonies, and the third of the cities destroyed by the eruption of A.D. 79, are at a distance of eight or nine miles from the crater of the devastating volcano. Upon these ruins the modern town of Castellamare is built, which is the most fashionable watering-place on the eastern shore of the gulf. Excavations were made here in 1745, with not unsatisfactory results. It was at Stabiæ that the elder Pliny met his death by suffocation, from approaching too near to the burning mountain.

Mr. Davenport Adams has reduced the position of these cities to a mathematical demonstration. Herculaneum and Pompeii formed with Vesuvius a triangle of which the volcano was the apex, the shorter angle being between Vesuvius and Herculaneum, the longer between Vesuvius

and Pompeii, whilst the base line might be protracted downwards to Stabiæ. Thus :—



The mountain is completely encircled by a road running around its widespread base, and connecting the many villages and towns at its foot in such a fashion as to constitute it one long stretch of human habitations that has few parallels. This road is upwards of twenty miles in length, commencing near Naples and running along the shore of the bay, then continuing around the mountain on the inland side. Some of the places through which it passes are suburban, while some have a sea side, and others, though populous, surroundings of quite a rural aspect and character. They are all alike, however, in having the great mountain towering above them, while they are all within hearing of its rumblings and thunderings, and all can see its summit fires and ascending smoke. But they are not all equally liable to injury or devastation from its eruptive energy.

The strong and massive bulwark of Monte Somma, extending for two miles on the north-eastern side of the eruptive cone of Vesuvius, effectually protects a large area of country from lava streams ; but still, at any time much

destruction might be caused to growing crops and fruit-trees, and even to villages and towns, as was the case of Pompeii, by heavy falls of ashes even on this side, for from these Somma is no protection.

The road around Vesuvius is a populous and animated one, but that between Naples and Resina is still more so. This road is about five miles long, passing through manufacturing and shipping districts, and is therefore the densest part of the Neapolitan capital, which, by the way, for its size, is the most thickly populated city in Europe, and contains half a million of people. The Resina road is an exceedingly busy and noisy thoroughfare, abounding with scenes and objects calculated to arrest the attention of the lover of the picturesque, as well as the student of national characteristics. Soldiers, sailors, ecclesiastics, fishermen, *lazzaroni*, and beggars, attract the eye by their varied costumes, and *carrosselle*, with their novel groups of riders, fourteen or fifteen of all ages, on one vehicle (soldiers, sailors, priests, women, children), the nimble, fast-trotting little horses rattling along smartly over the hard, lava-paved road, give great animation to an already lively scene, full of colour and lighted by brilliant sunshine.

Sounds as well as sights are many, and cheerful too, at this east-end of Naples. The rumble of carriages over the stony street, the crack of whips, the jingle of the harness-bells, and the call of drivers, mingle with the music of a military band or the sound of church-bells, while the song of the street minstrel, and perchance the squeak of punchinello, at times may also be clearly heard. "And all this life and laughter leads to an emblem of death and destruction, at once the most absorbing and the most melancholy perhaps in existence."

As the traveller proceeds on his way he passes the frowning towers and battlements of the grim old Castle of Charles of Anjou, the Castel Nuovo, and then the two commercial

harbours of Naples, the Porto Grand and the Porto Nuovo, with their shipping and sailors. Beyond these the road passes on to Portici, the name of which is a memorial of the buried city of Herculaneum, since it is taken from the early designation Porticum Herculis, or approach to the great Temple of Hercules. It is now a favourite locality for the suburban residences of the Neapolitans. The urban character of the road continues until Resina is reached.

From this place the ascent of Vesuvius is usually made by a laborious and circuitous route of fourteen miles. The first part of the road winds amid villas and gardens, the traveller being usually accompanied by a troublesome escort of strolling minstrels and beggars, in the picturesque half-gipsy, half-peasant garb of the country ; but the scene is not without its humorous side. Before long, however, the bands dwindle away and the traveller finds himself traversing a bleak and barren wilderness of lava and pumice, the dust from the road as it rises from beneath the horses' hoofs in blinding clouds by no means adding to his comfort or enjoyment. The change is from a garden to a desert, for, as soon as the cultivated zone, which is about two miles broad, is crossed, a vast expanse of unbroken black rock is reached. In place of beautiful gardens, in which the orange, the lemon, the almond, the fig, and the vine flourish in perfection, and in which roses and camellias bloom in profusion, there extends around a black, sterile waste, without a trace of verdure of any kind, and displaying only huge folds, waves, and unshapely masses of rough, dark-coloured lava rock.

One is struck by the vastness of these lava fields. When the traveller has proceeded some distance, the bed of lava takes the form of long strips of newly-furrowed land, which here and there is like the surface of a dark, muddy stream that has been convulsed by a hurricane, then frozen, as it were, while in a state of agitation. Rough, broken masses

may also be seen, seemingly rolling over each other, with a large fragment now and then raising its head amid the rest, and still higher up the mountain come scoriæ, ashes, and cinder.

On the way the traveller has passed the well-known Observatory, from which the mountain is regularly watched; and still higher is the guard-house of the gendarmes, who are placed there to protect travellers.

The ascent of Vesuvius has been rendered much easier by the funicular railway, which has been constructed on the steepest side of the cone. The constructors have adopted the American double-rope system, with two lines of rails, each provided with a carriage divided into two compartments, and capable of holding ten persons. As one carriage ascends the other descends, and there is thus established a counterpoise, which considerably economises the steam of the stationary traction-engine. The incline is exceedingly steep, and its length from the lower station, where there is a restaurant, an oasis in this barren wilderness, is about nine hundred yards, the journey being accomplished in about ten minutes. The railway is now the property of Messrs. Cook and Son, the well-known tourist agents.

From the upper station a winding path has been cut for those who wish to clamber to the edge of the crater, a glimpse into which is weird in the extreme; and the suffocating fumes of sulphur forcibly remind one of Dante's *Inferno*, the scroll over the gate of which bore this inscription: "All hope abandon, ye who enter here."

"Without having seen the wonderful contrast between the smiling serenity of the fields and the sinister aspect of the volcano, it is impossible to form an adequate idea of its effect. When imagination wanders over these sylvan scenes and the eye looks with delight upon those classic shores, passing from the hill to the vale, and from the vale to the



SUMMIT OF VESUVIUS,
SHOWING THE RESTAURANT, ENGINE HOUSE, AND FUNICULAR RAILWAY.



grove, from the grove where interlace the olive and the lemon trees, to the celestial sea, where, like flocks of white birds, curl those beautiful lateen sails used in the Mediterranean, you almost believe you behold the shepherds of Virgil, the mariners of Theocritus, singing—the former among their sheepfolds and meadows, the latter among their nets and vessels—verses which are repeated by the waves and the breezes.”

The Vesuvius of to-day consists of a double mountain upon an extended base about thirty-five miles in circumference, and is situated about ten miles by road from Naples. It rises from the centre of a plane two thousand three hundred feet above the level of the sea, in a truncated pyramid one thousand five hundred feet high, and about two thousand feet in diameter, and reaches thus a total height of three thousand eight hundred feet. The summit, which, previous to an eruption about the year 1838, was an uneven plane, was by this outburst converted into a hollow cup, now covered with loose blocks of lava, dross, and volcanic sand. There is no doubt that the mountain has been very much higher than it is at present, for the eruption in 1822 reduced its height by about eight hundred feet.

Monte Somma, which is now only a rocky ridge, situated a short distance from Vesuvius on the north, is supposed to have formed at one time a complete cone much larger in dimensions, and probably of much greater height, but subsequently thrown down by volcanic action. Altogether about eighty eruptions of Vesuvius have been noted. From a difference of structure indicating greater pressure, geologists have concluded that in the remote past Somma was a submarine and Vesuvius a subaerial volcano.

One marvels that any one is found with sufficient courage to remain in the neighbourhood. Stamer has in graphic language described why the vicinity of Vesuvius has not

been consigned to the genius of fire and desolation. He says: "A most dangerous neighbour Vesuvius unquestionably is. Fifty-eight times (more or less) has he 'erupted' since that first little derangement of his bowels which overwhelmed Herculaneum, Pompeii, and Stabiæ; on no less than five occasions during the past two centuries have his upheavings brought poor Torre del Greco to grief. To give the fire-belching, lava-ejecting monster as wide a berth as possible would be the endeavour of most people. Not so the Torrese; they nestle at the feet of their tyrant, and kiss the fiery rod with which he stirs them up. They tremble, but they love. 'Many worse despots than old Vesuvio,' say they. 'If he flies into a passion occasionally, and plays the mischief with everything within his reach, he hastens to repair the damage he has done. By a profuse application of chlorides, sulphates, phosphates, carbonates, and acids, from his laboratory, he decomposes with a rapidity truly marvellous the scoriæ with which he has overspread the land, making it more fertile than ever; and, by way of indemnity for the destruction of house-property, so solidifies his molten lava that it becomes the hardest of all stones, and of such value for paving and building purposes, that by its sale we are fully recouped our losses.'

"Fertile beyond description is the plain at the base of Vesuvius; its luxuriance must be seen in order to be realised. One crop is cleared away only that it may be succeeded by another;—nay, three crops may be seen maturing at the same time—the vine festooned from mulberry-tree to mulberry-tree, and corn beneath; wine, silk, and cereals all in a row. Rich indeed must be the soil for which the cultivator can afford to pay twelve pounds an acre rent; for pay it he does, and without much grumbling. At that price he manages to make a subsistence, but by labour so unremitting that it is surprising how he can perform it and live.

Dawn sees him at his work, and the livelong day he is digging, hoeing, trenching, irrigating, until want of light, not want of will, forces him to suspend his travail for a few short hours.

“To the inhabitants of Resina, who are not quite so much in the mountain’s line of fire as the Torrese, Vesuvius is not particularly alarming. Often threatened and shaken, the town has suffered no serious scorification since 1698, although the scares have been just as great, just as frequent, as in Naples, where the relics of St. Januarius have on several occasions been removed in fear and trembling from their resting-place in the Cathedral, and carried, amidst the prayers, the weepings, and the wailings of an ignorant, superstitious, utterly demoralised mob, to the Porta Capuana. During the last great eruption—that of 1871—the terror of the Neapolitans was extreme; had they only known where to flee, there would have been a general stampede. And it would not have been surprising: when detonation succeeds detonation in rapid succession; when the ground shakes, the windows rattle, the air is filled with ashes, and a suffocating smell of sulphur pervades the atmosphere, the boldest might well remember the predictions that have been made regarding the city—how, if the crater should from any cause get choked, and Vesuvius be unable to discharge its contents through the ordinary channel, there must be a terrible convulsion, and Naples and the neighbouring towns be utterly destroyed.

“The sub-Vesuvians, however, live pretty much after the same fashion as did those other children of the Cities of the Plain before their incineration by fire and brimstone in the days of Lot. Usually they eat, drink, and make merry; but, when rumblings are heard and the lava streams forth, they fall down on their knees, and tear their hair, and vow candles, and comport themselves like very silly folk indeed.

As ushers to his Volcanic Majesty, as guides, bearers, and hangers on, the good people of Resina pick up a considerable amount of money in the course of a year."

"Man builds, and Time destroys; man labours on,
As if that slow consuming power to mock
And the dire throes that ever and anon
Shake the great frame of Nature and unlock
Her solid joints with unexpected shock
Deter him not; his labour he renews,
Even though the force that lifts the fluid rock
In molten streams a moment may diffuse
O'er all that with an eye of pride or love he views."

Although the eruption which buried Pompeii is the earliest on record, it is believed that Monte Somma must have been active enough in pre-historic time, for Pompeii is built on a bed of lava, which was largely used in the construction of some of the buildings and in paving the streets. But these eruptions were not the only scourge of this romantic spot, celebrated in all ages for its pre-eminent loveliness, for there was an enemy equally subtle, which still unfortunately lurks in these regions. Seneca records how an earthquake, sixteen years before the great eruption of Vesuvius, threw down a great part of Pompeii, and considerably devastated Herculaneum. The whole region suffered to a considerable extent, and even in Naples the number of houses shattered was very great. It is not surprising, therefore, that we should find amongst the ruins numerous indications that the cities were undergoing extensive restorations.

The old writers disputed the exact date of the destruction of Pompeii and Herculaneum—whether it was August 23rd or November 5th, 79; but the latter is now proved by various circumstances to be the correct date. For example: during the explorations dried grapes were found, and it is certain that they would not be dried so early in the year as August. Walnuts, too, are not gathered so early in the year as

August; and many have been found during the excavations. But perhaps the most convincing proof is that in many of the gardens the *amphoræ*, or wine-jars, were found upside down, having evidently been washed out in order to receive the new wine.

The morning of November 5th broke "and all was bright and joyous. The shops were filled with their usual wares, and crowded by intending purchasers; Campanian peasants stood in the streets with baskets of fruits and flowers; the slaves drew water at the fountains; the gambler rattled his dice; the drunkard quaffed his wine; in the public places gathered the chariots of the wealthy, the priest sacrificed at the altar, the merchant trafficked in the forum, and in the crowded theatre men and women had gathered with wolfish eyes to watch the struggles of the athlete and the gladiator in the bloody arena."

As the hour of doom approached, there arose suddenly from the mountain-crest a solitary column of thick black smoke, which was said to have assumed "the shape of a giant pine-tree—the trunk blackness, the branches fire"; silently and swiftly it climbed heavenwards in the still air, a finger of warning to the revelling multitude below, and then at an enormous height it spread itself out into one vast cloud, and covered the doomed cities as with the mantle of death. It was the first act of a new and unrehearsed tragedy.

"Saw ye how wild, how red, how broad a light
Burst on the darkness of that mid-day night
As fierce Vesuvius scattered o'er the vale
His drifted flames and sheets of burning hail,
Shook hell's wan lightnings from his blazing cone,
And gilded heaven with meteors not its own?"¹

"At that moment," says a graphic writer, the inhabitants "felt the earth shake beneath their feet, the walls of the

¹ Macaulay, *Pompeii*.

theatre trembled, and beyond in the distance was heard the crash of falling roofs ; an instant more and the mountain cloud seems to roll towards them, dark and rapid like a torrent. At the same time it cast forth from its bosom a shower of ashes mixed with vast fragments of burning stones. Over the crushing vines, over the desolate streets, over the amphitheatre itself—far and wide, with many a mighty splash in the agitated sea—fell that awful shower. The panic-stricken crowd, as it left the theatre, turned to fly. Some, anticipating a second earthquake, hastened to their homes to load themselves with their more costly goods and escape whilst it was yet time ; others, dreading the showers of ashes, that now fell fast, torrent upon torrent over the streets, rushed under the roofs of the nearest houses, or temples, or sheds—shelter of any kind—for protection from the terrors of the open air. But darker and larger and mightier spread the cloud above them. It was a sudden and more ghastly Night rushing upon the realm of Noon !” “ Each sex probably acted in conformity to its character, the men trusting to their own strength to escape, the women waiting with patience the issue of a danger from which their own exertions could not save them.”

To such as grasped the dreadful meaning of the signal, avenues of escape were yet open, and both by land and sea the more prudent of the populace made haste to avail themselves of the opportunity. It may be assumed that the night of November 5th saw the flight of all those who were ever to get away from Pompeii. “ The bold, the prompt, and the energetic, saved themselves by immediate flight ; those who lingered from love or avarice, supine indifference or palsying fear, perished.”

As daylight gave out before the gathering clouds of smoke and falling ashes, and whilst the mountain rained forth shower upon shower of volcanic sand, pumice, dust, and red-hot stones, bands of fugitives thronged the streets leading to

the gates. The road to Naples must have been impracticable, and the exodus must have taken place by the gates which led out towards Stabiæ and the sea-shore.

Neither gate is much adapted to allow of the issue of a panic-stricken crowd, and, if chariots were used by some of the refugees, there must have been considerable loss of life in the press, especially when the steep descent to the Stabian gate was reached. The rain meanwhile fell in torrents, and left its traces in some of the layers of ashes, which the visitor sees are granulated into pellets about the size of peas. These layers alternate with the layers of pumice-stone, thus showing that the character of the eruption was constantly changing.

Traces of lightning are also perceptible in a variety of cases, of which the most interesting is a small glass vase completely twisted round a hairpin which stood in it; the article is preserved in the Museum at Naples.

On the Herculaneum side of the volcano, phenomena of a different character altogether were bringing destruction in their train. Whilst the wind carried all the loose matter away towards the south-east in the direction of Pompeii, a mighty torrent of liquid mud was pouring down the slope of Vesuvius directly west, towards Herculaneum, filling up every hollow that came in its way, and completely cutting off all communication with Naples. In succeeding centuries this mud became extremely hard; though it has now to be cut away with a chisel, it was originally a soft, warm paste which preserved the art treasures embedded in it, doing little or no damage to bronze or marble, and scarcely injuring so delicate a vegetable substance as papyrus.

The best accounts of the calamity are those two well-known letters written by the younger Pliny, the first of which relates to the death of his uncle, the elder Pliny, the great historian and naturalist, whilst the second letter describes the flight of his mother and himself from Pompeii.

We gather from these letters that the earthquakes were incessant, and the atmospheric conditions absolutely stifling. Pliny's mother seems to have been a very stout old lady, to whom, apparently, rapid locomotion was difficult; they were therefore compelled to draw aside out of the road, that they might not be trampled down by the crowd of fugitives. Through an atmosphere blacker than the deepest midnight, and impregnated with suffocating vapours, nothing was to be heard but the shrieks of women, the screams of children, and the clamours of men. "All wanted aid, but there was none to help." They, in their consternation, increased their danger by pressing forwards in crowds, without an object. Their only means of recognising each other, amid the darkness and desolation, was by their voices, all bewailing their fate, some imploring death, the deliverance they feared, with outstretched hands to the gods; and the greater part imagined that the last and eternal night was come to destroy the gods and the world together.

Adams says: "It is difficult, I think, to exaggerate the horrors of *the* last day of the doomed city. The rumbling of the earth beneath; the dense obscurity and murky shadow of the heaven above; the long, heavy roll of the convulsed sea; the strident noise of the vapours and gases escaping from the mountain crater; the shifting electric lights—crimson, emerald, green, lurid yellow, azure, blood-red—which at intervals relieved the blackness, only to make it ghastlier than before; the hot, hissing showers which descended like a rain of fire; the clash and clang of meeting rocks and river stones; the burning houses and flaming vineyards; the hurrying fugitives, with wan faces and straining eyeballs, calling on those they loved to follow them; the ashes and cinders, and boiling mud, driving through the darkened streets and pouring into the public places; above all, that fine, impalpable, but choking dust which entered everywhere,

penetrating even into the lowest cellar, and against which human skill could devise no effectual protection;—all these things must have combined into a whole of such unusual and such awful terror that the imagination cannot adequately realise it. The stoutest heart was appalled; the best-balanced mind lost its composure. The stern Roman soldier stood rigidly at his post, content to die if discipline required it; but even *his* iron nerves quailed at the death and destruction around him. Many lost their reason and wandered through the city, gibbering and shrieking lunatics. And none, we may be sure, who survived the peril, ever forgot the sights and scenes they had witnessed on that day of doom.”

Three days and nights were thus endured in all the anguish of suspense and uncertainty. Many were doubtless stifled by the mephitic vapour; others, spent with the toil of forcing their way through deep and almost impassable roads, sank down, to rise no more; whilst those who escaped spread the alarm with all the circumstances of aggravation and horror which their imagination, under the influence of fear, suggested.

“Terror was over all men; what to fear
They scarcely knew; yet to the stoutest heart
The panic shudd’ring crept; and in the brain
Of wisest man worked dire imaginings
And sleepless horrors.”

On the fourth day the darkness, by degrees, began to clear away. The day appeared, the sun shining forth sickly, as in an eclipse; but all nature, to the weakened eyes, seemed changed. Buried beneath the lava and volcanic *débris* lie temple and circus, the tribunal, the shrine, the frescoed wall, the bright mosaic floor; but there is neither life nor motion in either city of the dead, though the sea which once bore their argosies still shimmers in the sunshine, and the mountain which accomplished their destruction still breathes forth smoke and fire.

The scene was changed ; all was over ; and smoke and vapour and showers had ceased, and Vesuvius had returned to its normal slumber. Pompeii and Herculaneum were no more. In their place was a desolated plain, with no monuments visible, no house to be seen—nothing but a great surface of white ashes, which hardened and petrified, and finally disintegrated into soil upon which, years after, might be seen the fruitful vine, the waving corn, and wild flowers in all their loveliness and beauty, trying to hide the hideous tragedy which had been enacted.



CHAPTER II.

RE-DISCOVERY OF POMPEII AND HERCULANEUM.

“Temple and tower went down and left a site
 Chaos of ruins! Who shall trace the void,
 Over the dim fragments cast a lunar light,
 And say, ‘Here was, or is,’ where all is doubly night?
 * * * * *

Stumbling o’er recollections, now we clap
 Our hands, and say, ‘Eureka!’ it is clear.”—BYRON.



“ F all the interesting spots in the vicinity of Naples, Pompeii stands indisputably first; for there only can be seen an ancient city in its entirety. One’s first impression of Pompeii would be, perhaps, that it had been sacked and burnt by an invader or swept by a pestilence, or that through some misadventure the inhabitants had left the ruins to the owls and the bats, and gone to set up their household gods and guardian deities in some distant and richer corner of Campania. Most travellers will admit that the sight of this relic of antiquity possesses a secret power that captivates the mind.” Should the onlooker let his imagination wander farther still, the whole city cannot but rise before him untouched and unaltered; he may range through the same streets, tread the same pavements, enter the same doors, as the Romans who inhabited it eighteen hundred years before. The illusion may be long indulged in, for all around is silence

—not the silence of solitude and repose, but of death and devastation—the silence of a great city without an inhabitant.

“I stood within the city disinterred
And heard the autumnal leaves, like light footfalls
Of spirits passing through the streets, and heard
The mountain’s slumbering voice at intervals
Thrill through those roofless halls.”

“To gaze upon the ruins is to be taken,” says an able writer, “from the present into the distant past. At once the tragedy, in which you almost seem to be taking a part, rises before you, and you are no longer in the nineteenth, but in the first century. No earthly spot—Rome perhaps excepted—so utterly conveys you into the very spirit and influence of a bygone age. A great mass of ruins, a whole town of ruins; streets and houses, temples and theatres, amphitheatre and forum, broken pillars and crumbling walls; wine-jars and olive-jars standing where perchance they stood two thousand years ago; dining-rooms richly decorated and almost intact where the great banqueted, and streets of tombs where they were buried; seats in the public thoroughfares where the great and the humble alike might rest;—all this may be found to-day in almost the freshness of its first youth. You see the ashes descending from that mountain in one inexhaustible torrent; you hear the rush of the thousands of terror-stricken inhabitants making for the gates; you listen to the cries of despair, as, ‘with horror overwhelmed,’ the doomed gave up hope and sank into a living tomb, walled up alive, as it were, in an impenetrable bed of ashes. It all passes vividly before the mental vision; you gaze with the keenest interest upon the ruins, yet plunged in melancholy and feeling that you could spend days and days amongst them. You go back in memory to the romantic descriptions of Bulwer’s *Last Days*. You see the blind girl Nydia hurrying through the darkened street, and more than ever lament her fate.”

The discovery of Pompeii dates from 1595, when by order of the Count of Sarno an aqueduct was made to convey the waters of the upper Sarno to the town of Torre dell' Annunziata. This conduit enters the city of Pompeii on the eastern side. In the course of the necessary work two inscriptions were found, both referring to Pompeii. It was not, however, until 1748 that real excavations commenced, and then, after lying nearly seventeen centuries in its silent tomb, Pompeii was disinterred, "all vivid with its undimmed colours and its exquisite designs, with every line unfaded in the rich mosaic of its floors—in its gardens the sacrificial tripod ; in its halls the chest of treasure ; in its baths the *stigel* ; in its saloons the furniture and the lamp ; in the *triclinia* the fragments of the last feast ; in its cubicula the perfumes and the rouge of faded beauty : and everywhere the bones and skeletons of those who once moved the springs of that minute, yet gorgeous machine of luxury and life."

"Beauteous in ruin, in decay sublime,
A splendid trophy o'er the wreck of Time."

In the disinterment of the forum, or principal centre of business life, where important gatherings of the residents took place, situated opposite to the Temple of Jupiter, was found a new altar of white marble, exquisitely beautiful, apparently just out of the sculptor's hands. An enclosure was in process of building all round ; the mortar just dashed against the side of the wall was but half spread out. One could see the long sliding stroke of the trowel, about to return and obliterate its own track. But it never did return ; for the hand of the workman was suddenly arrested ; and to-day, after a lapse of eighteen hundred years, the whole looks so fresh and new that one could almost declare that the mason was only just gone to his dinner, and about to come back immediately to smooth the roughness.

Despite these discoveries, excavations were carried out without proper plan and in the most irregular manner, the object of the excavators being merely to find specimens of value. Interesting water-pipes were melted down for old lead, the marble was pillaged, and the mosaics were broken up, and it was not until 1800, when the Neapolitan provinces became a part of Italy, that a regular plan was formulated and put in force. Since then the excavations have been carried on in the most methodical manner, so that to-day everything that is found is carefully recorded, and all that is valuable is placed in safe keeping. Tramways have been laid to carry off the rubbish, and about a third of the city has been uncovered; though more than fifty years will probably elapse before the whole of the remaining part of the city is laid bare.

The site of Herculaneum, which had long been sought for in vain, was not unearthed until 1713, when, in digging a well, three female statues were found. After this discovery, further excavation was prohibited by the Government; but in 1738 the well was dug deeper, and traces of buildings were found, the theatre being the first uncovered.

In 1750 a long, narrow, sloping passage, leading down dark steps into the theatre, was opened, and this is still the only way by which visitors descend to examine the structure by artificial light. It is a noble edifice, massively built of stone, containing nineteen tiers of seats, which, with the stage and orchestra, is all that can be determined. It held ten thousand people, and is one of the largest ancient theatres remaining.

In a square on the south of the theatre a temple was found which was connected with a second temple by a wide street lined with porticoes. On the north of the theatre was a basilica surrounded by a portico of forty-two columns, adorned with beautiful paintings, many of which, together

with other works of art, were removed from these buildings. The excavations were continued more or less industriously for fifty years, but comparatively little progress has been made, owing to the work being difficult, and, moreover, so dangerous to the town of Resina above that as soon as one part has been excavated and explored, it has been filled up with the *débris* from another excavation.

"The miner plods
With torch and matlock, and, discoursing, shows
The hoarded fragments of Heraclea's woes."

Lately another attempt has been made to continue these excavations, but with what success the writer cannot say. One of the houses discovered at Herculaneum contained a quantity of provisions, none of which had been disturbed for eighteen centuries, for the doors remained fastened just as they were at the moment when the catastrophe buried the town. In all likelihood when the disaster took place the occupants of this mansion were laying in provisions for the winter, as the store-rooms contained dates, chestnuts, walnuts, dried figs, almonds, prunes, corn, oil, pease, lentils, pies, and hams. The internal arrangements of this house, and the manner in which it was ornamented, proclaimed the fact that it belonged to a very rich family, who were admirers of the fine arts, for many pictures, vases, and varied articles in glass, bronze, and terra-cotta, were disinterred.

Comparatively few skeletons have been found in Herculaneum, so that probably most of the inhabitants had time to save themselves by flight, though at the door of one of the villas two were found, one of which held a key in one hand, and in the other a bag of money, near them being silver or bronze vessels. It is supposed that one was the master and the other the slave, and that they were suffocated under the mass of ashes while endeavouring to make good their escape.

This is a remarkable instance, perhaps one of the strongest which has yet occurred, of the peculiar interest which the discoveries at these cities possess, as introducing us to the homes, nay, to the very persons of a long-forgotten age—that every circumstance pertaining to the life of the inhabitants can be verified by evidence little less than conclusive. The ways and habits of the present Neapolitans enable us in some degree to re-people these cities with their predecessors, and conceive how they lived ; the same climate, soil, and surroundings accounting largely for many resemblances.

The art of Pompeii was a long way behind that of Herculaneum. It is thought that because Pompeii is now so much more accessible, therefore it was a more important city ; but, in point of fact, all the large bronzes, the principal statues, and all the great “finds” of silver came from Herculaneum, which was a larger, richer, and finer town. Thus it is an unfortunate accident that the wealthier city should be so difficult of excavation.

We will now take a practical survey of Pompeii.

In A.D. 63, sixteen years before it was overwhelmed by the great eruption, it had been laid in ruins by an earthquake. The town was rebuilt in the form of an irregular oval, extending from east to west, the walls, in which were eight gates, being about three thousand yards in circumference. Three gates only have been excavated.

The walls of the city vary in their construction in some parts ; some of these are composed of loose rubble, held together by mortar, in other parts of large, well-hewn blocks of stone, put together in solid masonry, strengthened here and there with square towers. In various parts of the walls are found semicircular seats. The Gate of Herculaneum was the most important, and all were constructed like our old Temple Bar—with an open central and two vaulted lateral entrances.





RUINS OF THE FORUM, POMPEII, WITH VESUVIUS IN THE DISTANCE.

The area enclosed amounted to about a hundred and sixty acres, the greatest length being three-quarters of a mile, the greatest breadth half a mile, while the population of the town and suburbs was probably twenty or thirty thousand, of whom it is estimated two thousand lost their lives.

The excavated portion consists of about a third of the city, and probably contains the most important part of it, including the forum, temples, the two theatres, and the amphitheatre.

Every Roman city of importance had its forum, which was the focus of business and the resort of pleasure. Originally an open space, a cattle-market, it grew into an open area with a colonnade, and was used as a sort of exchange ; but at this period it was encompassed by a series of public buildings, the architecture of which was magnificent. It held the basilica, or court of justice ; the *curulis*, or place for the senate or local magistracy ; the *tabularium*, or building where the public records were kept ; the temples, barracks, prison, public granaries. Various trades were exercised under its porticoes. The money-changers had their shops below, in one of which one thousand one hundred and twenty-eight silver and copper coins were found in the remains of a chest. The management of the public revenue was carried on in the gallery above.

THE FORUM was five hundred feet in length and a hundred feet in width, and had a covered colonnade along three sides. In this open space there were twenty-two bases that were used for statues erected in honour of illustrious men, the bases, when found, bearing the names and inscriptions to whom they were erected. At the time of the city's destruction renovations and alterations were in active progress, as shown by the unfinished portions of new columns and architraves that were left ready for erection.

THE BASILICA, OR COURT OF JUSTICE, was a large and handsome building. The magistrates' raised tribunal was at



one end, and the area was divided into a wide nave and two narrow aisles. There is a further interest in the Basilicæ, as they were subsequently adapted to Christian worship, when that form of religion spread itself over the Italian Empire, whilst the shape is still retained in our cathedrals and churches.

THE LARGE THEATRE was situate to the south of the Street of Abundance, and it was estimated to accommodate five thousand persons. The architect, taking advantage of the hill, cut his theatre out of it. The horse-shoe seats were all hewn out of the soft tufa and faced with slabs of white marble. The stage was long and narrow: in front we see the place for the orchestra, and an opening in the ground behind it for the rising and falling of the curtain. This theatre was not roofed over, and on the outer walls are to be seen the stone rings that the poles were placed in, which supported the awning in sunny weather. Behind, also, was a reservoir for water, which was used in hot weather for refreshing the spectators by means of a slight sprinkling.

We see here the telephone foreshadowed, for, in order that the voice might be heard in every part of the building, little bronze cups were at intervals suspended under the seats, the better to convey the sound.

Close by is the SMALL THEATRE, in a much more perfect state than the other, many of the seats still remaining entire. The building, which dates from B.C. 75, contained seats for fifteen hundred people, and an inscription records that it was roofed over. The lower tier, the ends of which terminated in a carved figure, or griffin, was always reserved for the magistrates and the more eminent men of the city, the rest of the seats being free.

The nature of the pieces represented, and the method of putting them upon the stage of the Roman theatre, differ largely from modern methods. The play did not admit of

more than three interlocutors at once ; it was composed much more of set speeches, and ran less into natural broken dialogue. There was no change of scene during the piece, and a body called the "Chorus"—a sort of medium between actors and spectators—bearing no analogy to anything in modern drama, was introduced. These took little share in the action of the piece, and did not come upon the stage, but occupied the orchestra, at times taking part in the dialogue, at other times varying it by choral songs and dances.

Dramatic entertainments were then a part of public expenditure or were given gratuitously by wealthy or ambitious persons ; and as they were intended to hold the male population of a city, the theatres were usually of great size, and were not used, as at the present time, in the evening, as a recreation when the labour of the day was over. They opened only at certain times, and then by day, often simply as part of the amusement of a holiday. There is no doubt that a religious vein ran through these early dramatic productions, and this seems to have exercised a powerful influence over the Drama.

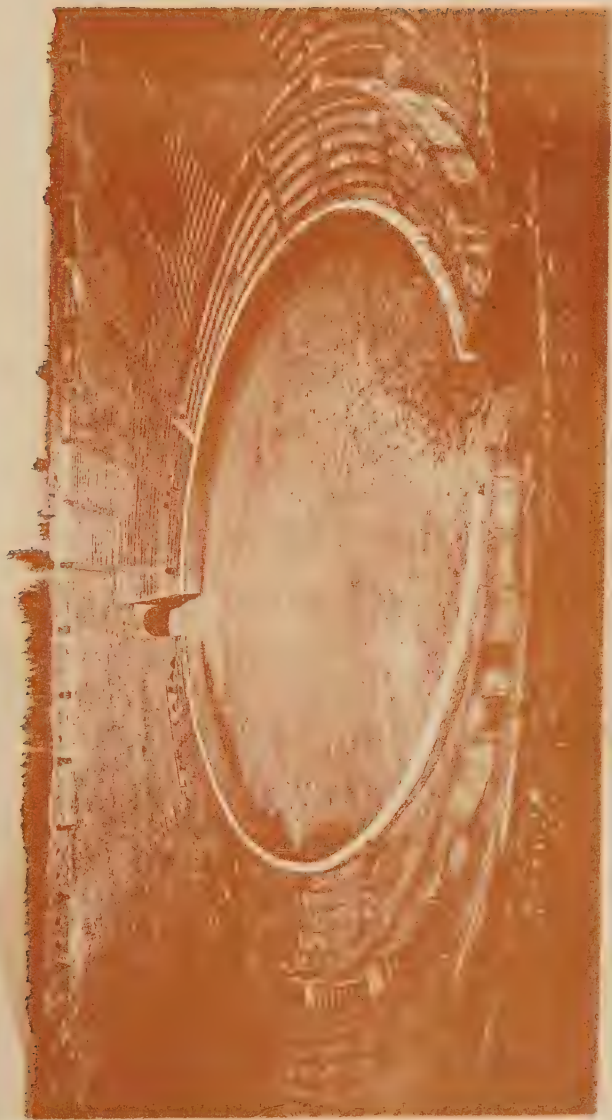
In explaining that influence we shall speak only of tragedy, because comparatively little is known of the early growth of comedy. In tragedy the *dramatis personæ* were invariably taken from the mythic ages, from a class whom time and fable had invested with preternatural grandeur, men either the immediate offspring or the descendants of gods, and accustomed to see and converse with gods upon earth—capable alike of greatly daring and greatly enduring, and exalted above the common run of humanity in the qualities of both mind and body. Everything therefore was to be great but calm : the violent passions, the stormy scenes which in the hands of our dramatists produce such powerful effects, would not have found favour with a Roman audience. The dialogue consequently was regular and sustained, the speeches

were long and rhetorical, and good recitation was of more importance than good acting. The shape and size of the theatres contributed also to produce this effect. In their huge area the expression of the face, the modulation of the voice, together with what we term "by-play," would have been lost to the greater part of the audience. It was the fashion for the actor to appear masked ; the mask was made to contain the whole head, and was covered with hair of the colour suitable to the character intended to be represented.

"He fights, plays, revels, loves, and whirls, and stands,
Speaks with mute eloquence and rhythmic hands ;
Silence is voiceful through each varying part,
In each fair feature—'tis the crown of Art."

THE AMPHITHEATRE was distant about half a mile from the streets of the city. Three different series of stone seats are easily distinguished, having twenty-four rows, and seating ten thousand people. Its large dimensions prevented it from being roofed in, and, to protect the audience from the fierce rays of the sun, it was usual to stretch an awning of different colours overhead, which was no light task, considering its size and weight.

With regard to the seats, it was not a question of money, as with us, but one of rank. A certain order of precedence was observed—senators, equites, and plebeians. The *podium* was set apart for the senators. This was a broad, cushioned part next to the arena ; here also sat the prefect, the donor of the games, and the Vestal Virgins. The equites sat in rows behind the senators, and with them the civil and military tribunes ; and farther behind these were the seats of the plebeians, divided by passages into wedge-shaped compartments called *cunei*. Women were stationed in a gallery ; attendants and slaves occupied the highest gallery. The arrangements for egress and ingress of the audience were perfect. The arches of entrance were numbered, and the



THE AMPHITHEATRE AT POMPEII.



admission tickets bore corresponding numbers, so that every person occupied his proper seat.

As superstition and cruelty seem to be inseparable, we find the ignorance of early paganism stained with the blood of human sacrifices, and there seems to have been inherent in the Roman character an utter disregard of human life. To the Romans we accord the disgrace, if not of inventing, at least of adopting, enlarging, and continuing the gladiatorial and animal combats of the amphitheatre. A superstitious conception that the souls of deceased warriors delighted in human sacrifice, as if they were slain to satisfy their revenge, originated and gave a sort of religious sanction to this cruel custom, which often proved fatal to prisoners of war. But as the inhumanity of such massacres became recognised, combats of captives and slaves were substituted, a practice which led the way to the subsequent introduction of regular gladiators, exhibited, not to appease the dead, but to amuse the living. As time went on, gladiatory employment was reduced to a regular art, admitting great variety of arms and combatants, as well a different modes of engaging.

“Yet more variety was given by introducing sufficient water to float ships, and by causing the same class that fought the wild beasts to represent two rival nations, and often to fight until one party was actually annihilated.”

The conquered looked to the people, or to the Emperor, if present, for life—his antagonist had no power to grant or refuse it; but if the spectators were dissatisfied and gave the signal of death, the sign being the turning down of the thumbs, he was obliged to become the executioner of their will. As a sign of mercy, the handkerchief was waved. If any of the combatants showed signs of fear, their death was certain; if they, on the other hand, awaited the fatal stroke with intrepidity, the people generally relented. The bodies of the slain were dragged with a hook through a gate called

hibitinensis, the Gate of Death, to the *spoliarium*. The victor was rewarded with a sum of money contributed by the spectators, or bestowed from the treasury, and with a garland of palm ornamented with coloured ribbons. When the exhibition was advertised to be held *sine missione*, it was understood that no quarter would be given.

Different games were celebrated in the amphitheatre. The prefect, if present, started the sports by flinging down a scarlet napkin. The blast of a trumpet followed between each event.

The races may be mentioned first. Sometimes two chariots, drawn by two horses or four (the *biga* or the *quadriga*), entered for trial of speed. Each had two horsemen for their management. Seven times they whirled round the course, the applause of the excited spectators constantly sounding in their ears, and the victor would step from his car and mount the *spina* to receive the prize.

Another game was the realistic exhibition of battle by equestrians and infantry. Again, gladiatorial combats were often the order of the day. Other games would be athletic ones—running, boxing, wrestling, throwing the discus or the spear, and other exercises testing the entire physical system with much thoroughness. And it was not uncommon in the arena to fight blindfold.

The *retiarius*, or netfighter, who was armed with a net and a trident, fought with a *mirmillo*, who was so called from wearing a helmet with a crest shaped like a fish. The object of the *retiarius* was to throw his net over his adversary's head, entangle him, and then stab him with his trident. If he failed, the *mirmillo* pursued him round the arena, striving to slay him before he could prepare his net and make a second cast. The Samnites also were a class of gladiators; these fought in complete armour.

One day the amphitheatre would be filled with huge trees,

and savage beasts would be brought to be hunted down by criminals, captives, or men specially trained for the desperate work that constituted their profession. "Wild beasts fought with tame beasts and with wild beasts, and beasts with men. Bears, lions, and tigers were worried and hacked by armed *bestiarii*, and sometimes a *bestiarius*, in his turn, lay rolling on the sand, crushed by a bear, or torn by the fierce struggles of a panther. Lastly, some unskilled, defenceless criminals were turned loose into the amphitheatre amid a fresh batch of animals, infuriated by hunger and mad with excitement. None of the poor, weaponless wretches—*sine armis, sine arte, seminudi*—could stand up for a moment against the bear's hug, or the tiger's leap. They stood in attitudes of despairing stupefaction, watching the horrible rolling gait of the bears, or the crouching of the tigers as they glared on them with yellow eyeballs, lashing their haunches with their tails, and at last, with a hoarse, carnivorous roar, curving their backs for the final spring.

"Next two horsemen of well-trying prowess and well-matched strength rode out to fight in mortal conflict. The combat between them was long and fierce, for each knew that it might be his last. They charged each other furiously, raining on heads and shoulders a tempest of blows, till, after a tremendous bout, one thrust his spear through a joint in his opponent's armour; and the stream of crimson blood which followed was greeted by the roar of '*Hoc habet!*'—'He has it!'—from ten thousand throats. The rider fell lifeless. He required no finishing stroke, and the mob cried, '*Peractum est!*'—'There is an end of him!' After this, other mounted gladiators joined combat. In a very short time nearly all were wounded, and some had to acknowledge their defeat. Dropping their swords or javelins, they raised their clenched hands, with one finger extended to plead for mercy. The plea was vain. No handkerchief was waved in sign of mercy,

and, standing over them, the victors callously drove their swords into the throats of their defeated comrades. The poor conquered fighters did not shrink. They looked up at the shouting populace with something of disdain in their faces, as though to prove that they thought nothing of death and did not wish to be pitied. To see that none were shamming death, a figure entered, disguised as Charon, who smote them with his hammer; but the work of the sword had been done too well—he smote only the slain.

“By this time the whole atmosphere of the place seemed to reek with the suffocating odour of blood, which acted like an intoxicant on the brutalised multitude. The audience became frantic with excitement; their cruelty could go no further, yet the words ‘*Hoc habet!*’ were re-echoed, not only by the debased populace, but from the lips of royalty, by purple-clad senators and knights, by noble matrons, and even by those consecrated maids, the Vestal Virgins, whose presence elsewhere saved the criminal from his fate, but whose function here it was to consign the suppliant to his doom, by reversing the thumb, upon his appeal for mercy.”

Prudentius draws an amusing distinction between the vestal modesty which, while it covered their faces with blushes, found a secret delight in the hideous conflicts of the arena; of those downcast looks, that were greedy of wounds and death; of those sensitive souls who fainted away at the sight of blood and blows, yet always recovered when the knife was about to be plunged into the throat of the sufferer; of the compassion of those timid virgins, who themselves gave the fatal signal that decided the death of the blood-stained gladiator.

Smith, in his *Games and Festivals*, has shown us that not only was art exhausted, and every incentive applied to perfect the skill and animate the courage of the unhappy victims, so that they might die becomingly; but the utmost

ingenuity in varying and rendering more terrible the murderous weapons with which to assail one another. It was not by chance that a Thracian gladiator was opposed by a *sentator*, or that a *retiarius* was armed in one way and the *mirmillo* in another ; they were purposely combined in a manner most likely to protract the fight, and make it more sanguinary. By varying the arms it was proposed to diversify the mode of death.

Every gladiator who had served three years in the arena was entitled to his dismissal, a privilege sometimes granted to him by the people, upon any extraordinary display of valour. The reward of a victorious gladiator was a palm and a sum of money. For those who obtained absolute freedom, it was necessary to be many times victorious. When they obtained their freedom, they wore a garland or crown of flowers, entwined with woollen ribbons hung down upon the shoulders. When they abandoned the gladiatorial profession, they dedicated their arms to Hercules, their tutelary deity, by hanging them up at the gate of his temple.

Nothing is so difficult to control as popular customs. We know for how many centuries the pagan games survived the deities in whose honour they were first instituted. More willing to surrender their antiquated religion than the amusements connected with it, the people could only be won over to Christianity by a compromise which enabled them to incorporate with their new faith many of the festivals and pastimes of paganism. They took other names indeed ; they were baptised anew, and consecrated to saints and martyrs, rather than to demigods and heroes ; but the populace cared little for form and title, provided they got the kernel—the holiday or festival.

“And oft, conducted by historic truth,
We tread the long extent of backward time.”

Verification again comes in a singular manner, as to the method of both these gladiatorial and animal conflicts of the arena. One of the most perfect of the tombs disinterred at Pompeii was one covered with coloured bas-reliefs in stucco, presenting minute details of the amphitheatrical games and combats. At a short distance from the monument was found a marble tablet which had fallen from it, containing an inscription which may be rendered: "To Auricus Scaurus, the son of Aulus, of the tribe of Menenia, Justicial Duumvir, to whom the Decurions have granted the site of this monument, two thousand sesterces for his funeral, and an equestrian statue in the forum."

As Rankine has said: "We are greater than the ancients, but let us ever remember that we stand upon their shoulders. Will the new Olympic games bring together a greater mass of individual merit than the old? Are we doomed to find that methods and machinery improve, not men? We Englishmen shoot farther and truer than our forefathers. Is it only because we use guns insteads of bows?"

PUBLIC BATHS.—When we consider that many of the Roman citizens bathed seven times a day, the baths may be said to have been to them a necessity. Not, indeed, that they might "wash and be clean," but that they might relieve themselves of the effects of gross feeding, or of exposure to exercise, or fatigue. By others it was considered that the use of the warm bath also checked the ravages of age, and prolonged life. The practice appears to have been carried to an absurd and ridiculous extent: so that it became necessary to pass a special edict that no person should remain in the baths longer than two hours at a time.

The magnificence of the *Thermæ Caracallæ*, the baths of ancient Rome, was unparalleled for its architectural and decorative perfection and extent, the grounds of the baths

covering twenty-four acres. The massive walls of the colossal structure were lined internally with magnificent marble, the floors with mosaics, whilst from their ruins much of the best-known statuary of the Vatican has been recovered. They could accommodate sixteen hundred bathers at once.

THE PUBLIC BATHS OF POMPEII stood in the vicinity of the forum. They were admirably arranged, spacious, highly decorated, and superior even to any of those in our chief modern cities. There is reason to suppose that the completion and dedication of the baths preceded but a short time the destruction of the city, for an inscription written on a wall of the court of the baths was found, on excavation, quite legible; and as it was the custom to write these notices in the most public places, and after a very short time cover them with others, as one bill-sticker defaces the labours of his predecessors, the conclusion seems to be a sound one. Further, many inscriptions have been found painted one over the other at the corners of the principal streets. One inscription lets in a side-light upon the sumptuous spectacle usually provided on the dedication of a public building for the public service. There were combats (*venatio*) between wild beasts, or between beasts and men—a cruel sport, of which the Romans were passionately fond; athletic games (*athletæ*); and the sprinkling of perfumes, which were distributed after being mixed with boiling water and placed in the centre of the building, so that the scents might rise with the steam, and be soon diffused.

The baths occupy a space of a hundred square feet, and are divided into three separate and distinct compartments. One of these was appropriated to the fireplaces and to the servants of the establishment: the others were occupied by a set of baths, contiguous to each other, consisting of four principal rooms—the *apodyterium*, or dressing-room; the

frigidarium, or cold-water bath ; the *tepidarium*, or warming-room ; and the *calidarium*, or hot-water and vapour-room—and supplied with heat and water from the same furnace and from the same reservoir. The apartments and passages were paved with white marble in mosaic. It is probable that the smaller baths were used by the women. To judge from what is left of them, the various apartments forming the baths were evidently most elegantly and sumptuously fitted. The bath, it appears, in those days was a daily necessity, rather than a luxury, whilst accommodation was provided for a large number of bathers, rooms for athletic games and playing at ball, and halls for conversation and the public lectures of rhetoricians and philosophers.

In 1854 other *thermæ*, on a larger scale and even more highly decorated and luxurious, were discovered situated in the Street of Helconius, and have been called the Stabian baths. These were probably patronised by the wealthier inhabitants. During the Empire no villa was complete without its “Turkish” bath.

In the Stabian baths was a large court, or *palestra*. This was destined for athletic sports and exercises, and had a floor of hard beaten earth. Wrestling was the favourite diversion of the Roman youth, but balls, *sphæristerium*, a game similar to “fives,” and swinging the *corycos*, a sack of sand which was suspended from a pole, were also greatly affected.

The baths were to the Pompeians what “the Club” is to most of us at the present day, except that the public were admitted almost gratuitously, and that they were available for the lower orders as freely as for the wealthiest patricians. It has been stated that the baths were originally open only from sunrise to sunset ; but, from the numerous lamps found in them, it is reasonable to infer that they were used also at night.

It is a matter of surprise to find how an institution so





RUIN OF THE STREET OF ABUNDANCE, POMPEII.

necessary to health should so completely have disappeared from modern Italy. Rolfe says that all traces of the public bath had disappeared from that country about 450 A.D. The institution had spread eastward; thence it again travelled westward; so that it may truly be said that Rome was the mother of the modern "Turkish bath."

They were not all bathers who frequented the baths. Many came to hear the gossip of the town, to chat over the last new play or the coming gladiatorial show—to while away their time in criticising the sports of the bathers or the latest dinner-party, or perhaps to pay their court to some professional beauty who was to be found there.

THE GENERAL PLAN OF POMPEII is very regular, the streets being usually straight, and crossing one another at right angles. But an exception is found in the street leading from the Gate of Herculaneum to the forum, which, though it must have been one of the principal thoroughfares of the city, was crooked and irregular. The principal streets at Pompeii were called by such names as the "Street of Mercury," the "Street of Tombs," the "Street of Sallust," the "Street of Abundance," etc.

The city was by no means singular in the general narrowness of its streets, for this was common to the Italian cities of the era in which it perished. Unlike most of those in modern Italy, all of the streets in Pompeii had raised footpaths, many of which were paved alike, others differently, according to the taste of the owner. Except in the principal thoroughfares, none could have admitted of two carriages being driven abreast, the widest, including the side footpath, measuring only ninety-three feet, the rest averaging about twenty-four feet, the narrower lanes being about fourteen feet wide. All the streets bordered by *trottoirs*, or pavements, are straight and narrow, and are paved with large blocks of

lava. At intervals, especially at the corners, are placed high stepping-stones leading from one side of the pavement to the other, intended for the convenience of foot-passengers in wet weather. These large stones must have prevented any carriage traffic. Litters were principally used, and it is highly probable that wheeled carriages were but little patronised in the town itself. The deep ruts found in the streets were caused no doubt by narrow, heavy carts, drawn by mules. Even at the present day in Italy horses for street traffic are turned to but little account.

At the corners of the streets of Pompeii were public fountains, which were uniform in character and usually decorated with the head of a god, or other ornament, round the outflow. Water was proved to be extremely plentiful by the discovery of an aqueduct in 1884. Almost every private house evidently had a fountain in the courtyard; and leaden water-pipes, probably made from Cornish lead, with their bronze taps, may be seen cropping up through the pavement in the side-walks. A fountain is yet to be seen at the corner of a street leading from the forum to the Herculaneum gate, having at the back a carved emblem of an eagle seizing a hare. Its meaning was no doubt well understood by the people of this ancient city.

THE ARCHITECTURE OF POMPEII must be regarded as presenting in general a transitional character from the pure Greek to that of the Roman Empire. All the three orders of Greek architecture, the Doric, Ionic, and Corinthian, are found in the various edifices of the city, but in their proportions and details they are rarely in strict accordance with the rules of Art; whilst the private houses naturally exhibit still more deviation and irregularity. Rolfe says: "The domestic architecture is interesting mainly from the fact that it is in a transitional style, which combines almost

everything that preceded it, and contains the rudiments of every style which followed it. We find houses with a Samnite doorway, a Doric atrium, an Ionic peristyle, an arched cellar, and a mosaic pavement. Indeed, everywhere we find the old jostling the new, the Roman asserting his dominion over the work of the Greek and the Samnite."

A few general characteristics may be mentioned as regards the houses. They are mostly of one storey, although staircases have been found, which prove that some few must have had a second, perhaps a third or fourth storey, these upper portions probably consisting of wood and plaster, and arranged so as to project beyond the line of the lower storey—very like the half-timbered houses of England and France in the early part of the sixteenth century—which must have been destroyed by the red-hot scorix of the eruption. Some of the houses had a hanging balcony.

In Roman times, there were five different kinds of houses, differing mainly in the type of construction and the details of the atrium, or great hall. "The atrium," says Becker, "was the original focus of all domestic life, somewhat like the 'great hall' of the mediæval knight, and with it were connected all the most important incidents of the Roman's existence from the cradle to the grave. In the old atrium stood the hearth (*focus*), serving alike for the profane purposes of cooking, and also for the reception of the *penates*. Near the familiar flame they took their common meal—'*et in atrio et duobus ferculis antiqui epulabantur*.' Here sat enthroned the mistress of the house in the midst of her maids; here were the *thalamus nuptialis* and the strong box of the father of the family. Several such have been dug up at Pompeii. Here all visits were received. Here the corpses of the deceased members of the family lay in state until their interment. Here, lastly, were suspended the

waxen masks, or *imagines*, those dear mementoes of their deceased forefathers."

—The name of the owner or occupier has been constantly found on the doorpost. The atrium, Gilman tells us, was entered by way of a vestibule open to the sky. Double doors admitted the visitor to the entrance-hall, or *ostium*. There was a threshold, upon which it was unlucky to place the left foot. A knocker afforded the means of announcing one's approach, and a porter, who had a small room at the side, opened the door. Perhaps myrtle or laurel might be seen on a door, indicating that a marriage was in process of celebration; or a chaplet announcing the happy birth of an heir. Cypress, probably set in pots, in the vestibule indicated a death, as a crape festoon does upon our own door-handles, whilst torches, lamps, wreaths, garlands, branches of trees, showed that from some cause there was joy in the house.

In all cases the rooms of the houses looked, so to speak, into the inner courts, and only the blank walls and a few small windows, in some cases slits placed high up, were seen in the streets. These windows seem to have been protected by iron bars and gratings, as well as filled with non-transparent glass. The atrium, or first court, of a Pompeian house was always a little higher than the street, and generally the ground rose from the atrium to the peristyle, or inner court. The drainage runs the reverse way—from the open channels round the peristyle garden into the atrium *impluvium*, or its drain, and thence into the street, and through the street into the river.

On the ground floor the front of the larger houses was generally occupied by shops; if not, the outer wall was stuccoed, and generally painted in bright colours. Many inscriptions have been found painted on the walls of the houses, usually in red letters. There was an almost total absence of chimneys—indeed, it is only lately that the use of

grates has become general in Southern Italy. There is no doubt that its ancient inhabitants preferred the use of the brazier to a bright fire.

Another point to note in connection with the architecture of Pompeii is the extreme darkness which must have prevailed ; for the internal court, which afforded the only means of access to the surrounding chambers, furnished them with rather an imperfect light—in fact, many of the lower rooms had no windows at all, whilst those on the upper floors, illuminated principally, in the great majority of cases, by the smallest and narrowest of windows, were in a scarcely more satisfactory condition. As at the present day, so even at that early period, the Romans used glass for mosaics ; and in the baths there was brought to light a window two and a half by three and a half feet, in which was glass half an inch thick, ground on one side. In a room of one house was found a bronze frame with four panes of glass fastened by nuts and screws, whilst in one or two separate houses frames were found *in situ*. Most of the Pompeian houses that belonged to the wealthy middle classes were entered from the street by a narrow passage leading to the hall, and were surrounded by a covered passage, with the *impluvium*, or reservoir for rain-water, in the centre of the roof. Opening into the hall beyond the main entrance was a large apartment called the *tablinum*, in which the owner received his friends and transacted business, the other portion of the house being devoted to the use of the family.

Mention may here be made of one or two of the principal houses that have been uncovered.

“The House of the Faun” was probably the largest and most magnificent of the Pompeian mansions, and dated from at least two hundred years before Christ. It took its name from the fact that in the marble *impluvium* in the first court was found a beautiful bronze statuette of a dancing faun.

The house formed an entire building block between four streets, and the floors were decorated with some of the finest mosaics found within the city. It has been thought that it was the property of some one who had associations with Egypt, as one mosaic shows the Nile with lotus-flowers, the ibis, hippopotamus, and a crocodile. The court in the rear was surrounded by forty Doric fluted columns, and on the inner side of these was a garden.

"The House of the Tragic Poet" was smaller, but for art treasures was doubtless the finest in the city. It is celebrated as the house in which Bulwer Lytton, in *The Last Days of Pompeii*, has allowed his character Glaucus to dwell. The mosaics and frescoes that have been obtained from it are the finest yet discovered, and contribute passages taken from the Homeric poems. The house takes its name from the mosaic found therein of the tragedian drilling his players. The general tone and good taste that pervade the decoration have made this house the most admired of all the houses of Pompeii.

The houses of Pansa and Sallust will well repay a visit. The former was one of the larger and finer houses, had a large garden, and also, what was clearly unusual in Pompeii, a stable and coach-house which opened out into a side-street. The house of Sallust was smaller, but was second to none in elegance and decoration. It contained many important paintings, perhaps the most important being that of Diana and Actæon, representing the moment when Actæon peeped at the bathing goddess. He is observed in the background, with the antlers already sprouting from his forehead.

Most of the Pompeian dwellings were evidently generally so built as to enclose an open court surrounded by columns, and known as the *peristylum* (*peri*, about ; *stulos*, a pillar), of which the middle was laid out as a garden. The pavement was adorned with rich mosaics, and the walls with elaborate

paintings. Beyond the principal apartments, in which the magnificence of the house was concentrated, were situated the sleeping and eating-rooms, kitchens, cellars, etc., the upper rooms being used principally by the slaves. Lord Lytton tells us that even in the gayest mansions the bed-chambers were so diminutive that few who have not seen them can form any idea of the pretty pigeon-holes in which the citizens of Pompeii evidently thought it desirable to pass the night.

Until the writer went to the Neapolitan Museum, he had always thought that the introduction of the iron bedstead was one of the great events of his boyhood ; but he found there an iron bedstead, like a small narrow sofa, light enough to be transported with ease, so that the occupant himself could, if he so willed, take up his bed and remove it from room to room without any great exertion.

It is believed that there is no trace of a wooden floor in Pompeii, and in this respect again the ancient custom of Southern Italy resembles the modern one. We slept for a night in a modern and beautiful villa at Sorrento, and, although it is only a few years old, and has been built apparently regardless of expense, all the bedrooms had tiled floors. As the Italians do not use carpets, very few preliminaries were indulged in before we got into bed.

For the ordinary floors a kind of composition was used, resembling the cement floors seen in England. In others the plaster basis was mixed with broken tile, which increased its solidity and gave it somewhat the appearance of granite. Sometimes floors, whilst soft, were inlaid with pieces of white marble, set in Grecian frets, and forming intricate patterns ; sometimes the ground was white and the pattern composed of lozenge-shape pieces of tile. Grounds of other colours also occur, of which yellow is the most common. Sometimes pieces of marble of all shapes and colours were embedded

in a composition ground ; and in these floors the chief aim was to collect the greatest possible variety of marble. These marble floors are uncommon, mosaics being most frequent in the best class of houses.

The roofs of the Roman houses were chiefly flat, and these we learn "had a firm pavement of stucco, stone, and metal. The sloping ones were covered with straw and shingle ; later, with tiles, slates, and metal." The doorways were rectangular in form. As has already been mentioned, attached to the best houses was usually a garden, the most striking features of which were lines of the plane-tree, walks formed by closely-clipped hedges of box, yew, cypress, and other evergreens, with beds of acanthus and numerous vines. These were interspersed with statues, pyramids, fountains, and summer-houses. In the training of trees the Romans were very fanciful, tying, twisting, or cutting trees and shrubs into the figures of animals, ships, letters, etc. Among the trees and plants represented on the walls of the houses are the oak, the chestnut, the cypress, the laurel, the myrtle, the olive, the ivy, the vine, the palm, the black mulberry, and the cherry-tree and rhododendron. On the authority of Strabo, the whole of this part of the Italian coast was noted for its excellent wine, which character it still maintains.

— Every flower and tree in antiquity had its legend, and was dedicated to some deity. With the Romans, as with ourselves, the rose was the queen of the garden ; and in Campania the flower was largely cultivated. It was one of the few double flowers known to the ancients. To the Romans it had come from the Greeks, from Media, and can be traced through Phrygia, Thrace, and Macedonia. "The rose had, according to one legend, sprung from the blood of the dying Adonis ; according to another, the white rose had been coloured red by the blood of the goddess Aphrodite herself when she ran through the thorns to succour her favourite. The symbol of

all that is most beautiful, most enjoyable, and most perishable, it was dedicated to Aphrodite ; and it was also the flower of Dionysius in his double character of the god of blooming nature and the god of the under-world, the mystic form of whose worship had come with the Greek colonies from the Peloponnesus into Southern Italy.

The flowers of the Pompeians do not appear to have been numerous ; the best known, beside the rose, were the narcissus, the Florentine and German iris, the yellow water-iris, the gladiolus, crocus, daffodil, and other lilies, the hollyhock, corn-cackle, ox-eye aloe, poppy, and the corn-flag. In every garden was a space set apart for vegetables ; there, no doubt, grew the renowned Pompeian cabbage mentioned by Pliny. Flowers and plants were often kept in the central space of the peristyle.

On the outside walls of some of the houses are found niches or shrines to the *Lares Compitales*, or gods of the highways ; and at the crossing of the streets Stabia and Nola, on the foot pavement is seen a small piazza with its fountain and Lares altar. Shrines to the Virgin have replaced these in modern Italy. These little gods, according to Roman mythology, were the sons of Lara, who was consigned by Juno to the infernal regions for having made too free use of her tongue. Mercury, who was appointed her conductor, fell in love with her on the way ; her twin-sons, from the circumstances of their birth and their father's duties, became the guardians of the roads. Augustus re-established their worship after it had fallen into disuse ; and on festivals, and always in May, their statues were adorned with wreaths of flowers.

Noble families had a place of domestic worship (*adytum*), usually in the most retired part of the house, where, in addition to their Lares, they kept their records and memorials. In small houses these statues were often placed behind the door, as having the power to keep out all things hurtful,

especially evil genii. Respected as they were, they sometimes met with rough treatment if any accident chanced to happen to any of the family. They were often represented in grotesque forms ; one, for instance, was a little old man sitting upon the ground, with his knees up to his chin, a huge head, an ass's ears, a long beard, and a roguish face. Sometimes they took the form of dogs, the emblems of fidelity and watchfulness, sometimes the shape of serpents.

The old custom of partitioning off as a shop that part of the ground floor facing the street is still practised by the Italians, and many a prince, by the letting off of the partitioned part, or by reserving a compartment for the sale of his own produce, has added handsomely to his income. This system was, it would seem, much in vogue in ancient Pompeii.

The Pompeian shops were small, opened on to the street, and were closed by wide sliding shutters, or by doors moving either in grooves cut in the stone or, as in some instances, upon an iron rail. In front they had a small counter of masonry, with little steps at the end next the wall for a display of goods, and sometimes a small oven at the opposite end, where the articles sold were food and drink. Many of these counters, covered with marble, and here and there crowded with earthen vessels for the sale of wine, oil, etc., are still preserved.

The poorer class of shopkeepers in Naples still live in similar tiny shops. We saw the interior of many, where, with the door wide open, the head of the house was working at his trade as a shoemaker, joiner, or charcoal-seller, whilst the wife and family had their abode at the other side of a thin suspended curtain.

Taverns were almost universally placed at the street corners, many of them bearing the sign of an ivy-bush. For, as the ivy was the plant sacred to Bacchus, the ivy-bush became the favourite sign of the Roman wine-shops. Hence the trite proverb of the Latins, "Good wine needs no bush."

In Naples at the present day there is scarcely a tavern which has not the orthodox bush against the doorway.

Some of the taverns in Pompeii had signs in terra-cotta of a goat, others a painted sign of an elephant; whilst the sign "checkers" has also been found, checkers, or draughts, being a favourite game with the Romans, as is abundantly proved by the frescoes found in the wine-shops. "One of the oldest games of the world is that called by the Romans 'little marauders' (*latrunculi*), because it was played like draughts or checkers, there being two sets of 'men,' white and red, representing opposed soldiers, and the aim of each player being to gain advantage over the other, as soldiers do in combat. This game is as old as Homer, and is represented in Egyptian tombs, which are of much greater antiquity than any Grecian monument.

"Such, then, are the ruins of Pompeii—an accumulation of romance, of melancholy, of intense interest; a countless number of broken pillars, fit emblems of the lives that were cut short; fragments of temples, where their heathenish rites were celebrated; remains of theatres given up to plays, sports, and unholy pastimes; houses without number, mute testimony to the domestic histories and daily lives that were played out; streets of sepulchres and streets of life and abundance that became tombs for ever."



CHAPTER III.

HANDICRAFTS, LITERATURE, AND ART.

"While manufacture is the work of hands only, art is the work of the whole spirit of man ; and, as that spirit is, so is the deed of it."—RUSKIN.



NOT the least amongst the most interesting discoveries of Pompeii are those that relate to the manner of conducting handicrafts, or, as the ancients expressed them, the servile arts. These mechanical arts were practised by slaves, whilst the liberal arts were thought becoming to freemen.

"The fame of an actor has been justly said to be of all fames the most perishable, because he leaves no memorial of his power, except in the fading memories of the generation which has beheld him. An analogous proposition might be made with respect to the mechanical arts, because the knowledge of them cannot be transmitted by mere description ; the scientific part may be preserved in books, but the skill in manipulation, acquired by a long series of improvements, is lost."

The Pompeians evidently had municipal elections, and, from the election placards found written by the trade guilds upon the walls, we note some of the tradesmen who flourished in the city. They were dyers, bakers, pastrycooks, goldsmiths, fruiterers, carpenters, carters, saltworkers, fishermen, peasants, market-folk, muleteers, coachmen, barbers, perfumers

booksellers, clothiers, innkeepers, and others. Yet, of the trades mentioned, we find to-day only traces of a few, and, of these, in many cases the tools of their trade rather than the result of their work. Indirectly we know there were many trades not included in the above list. Blacksmiths must have been common, as a great deal of ancient wrought-iron work exists ; also plumbers, from the leaden pipes that have been found ; bootmakers, from the frequent occurrence of boots and shoes in the frescoes ; saddlers, from the many specimens of harness found, showing even the thread which secured the metal buckles and bits to the harness. In the Pompeian Museum is suspended the model of a large cart-wheel, which, singularly enough, is the exact size and shape of the wheels used for heavy carts in Italy at the present day.

From the numerous articles of glass found in Pompeii, it is thought that there was a glass manufactory in the neighbourhood. It is manifest that the Romans possessed much taste as regards this art ; and they were evidently acquainted with blowing, the working of the lathe, and glass-cutting. They made great use of glass for domestic utensils ; and many funeral urns have been found composed of such material. A large number of bottles are in the Neapolitan Museum which were brought from " The House of the Surgeon " at Pompeii.

Several bakers' shops have been found, all in a fair state of preservation ; mill, oven, and kneading-troughs, the vessels for holding water, and even flour leavened, have all been brought to light. The stone flour-mills were built in the shape of a dice-box outside ; internally they resembled an hour-glass, the narrow, constricted wall being hooped with iron, into which wooden bars were inserted, by means of which the upper stone was turned on a pivot of iron by the labour of men or asses. Of course the labour fell upon the slaves, and, as the work was hard, those who were guilty of any

offence were sent to the mill as a punishment. Asses were used, however, by those who could afford it. The use of water-mills was not unknown to the Romans. Vitruvius describes their construction in terms not inapplicable to the mechanism of a common mill of the present day.

The ovens—at any rate, those that the writer saw—reminded him of the old-fashioned brick ovens often seen in Yorkshire farm-houses, generally rectangular in shape, dome-roofed, and closed with an iron door. In one of the Pompeian ovens, eighty-one loaves of bread were found, of which several specimens, flat, and about eight inches in diameter, are preserved in the Museum at Naples.

From the earliest antiquity we find the flour or meal of grain used as food. The grain having been bruised between stones, and the meal mixed with milk or water, a dry, tough, and indigestible paste resulted, which was made into balls. Probably later it was accidentally found that by bringing the paste into a state of fermentation its tenacity was destroyed, and the mass rendered agreeable to the taste, and digestible. There were no bakers in Rome antecedent to the war against Perseus, King of Macedonia. From Pliny we learn that before this every house made its own bread; this was the task of the women, except in great houses, where there were men cooks.

Bakers were in great repute in Pompeii, and large sums were paid for slaves who excelled in that art, which included confectionery. Cooks, too, were evidently at a premium. "To the Pompeian," says Stamer, "chiefest of all pleasures were those of the table. However close-handed in other matters, money was no object to him where eating and drinking were concerned. Though he had a wife beautiful as Venus and chaste as Lucrece, she held but second place in his affections: the first belonged of right to his cook. Were it a question of loving wife or cook, he would not

hesitate an instant. 'Since a victim thou must have, O Death, take my Livia, but spare my Davus!' would be the answer given to the importunate scythe-bearer knocking at the gate. 'More than one eligible maiden is there ready to console me for the loss of Livia; a cook such as Davus is nowhere to be found.'"

Another curious discovery made in Pompeii was that of the abode of a sculptor, containing his tools as well as blocks of marble and half-finished statues. Amongst the tools were mallets, compasses, chisels, levers, saws, etc.—

"Where the smooth chisel all its force has shown,
And softened into flesh the rugged stone."

We have to go to the museums at Naples and Pompeii to see the results of the workmanship of other trades. Many gold and silver ornaments have been found, some of them of great value and beauty. A long gold chain, with gold wheels at intervals, found in "The House of the Faun," was probably an official ornament, as the mayor's chain of to-day; whilst the massive gold armlets of serpentine design, weighing two pounds, found in the same house, no doubt decorated the lovely arms of some Pompeian beauty.

In the Pompeian Museum there are casts of a wardrobe, also some doors with latches, bolts, and locks. In the Neapolitan Museum there is an original wooden box roughly dovetailed, and also a very complete set of carpenter's tools. The fishermen used bronze fish-hooks, of which many have been found, and also a kind of drag for pulling up their night-lines.

We naturally find no traces of the tailors of the city, but we find in the inscriptions a distinction drawn between the *sagarii* tailors, and the *vestiarii*, the latter being in all probability sellers of "ready-made" clothing. The loose garments worn by the Romans would seem to have en-



couraged the "ready-made," as against the "bespoke," trade; for, excepting the undergarment, which was a sort of blouse, and often woven, the clothes of a Roman, being loose, were not of a stylish fit; whilst Greeks and Romans forswore trousers, both despising the nations who thus adorned themselves.

History does not tell us if the ladies wore "tailor-made" costumes. They were certainly not inconvenienced by a superfluity of clothing. A scarf crossed over the chest, a vest, tunic, and *stola*, with a pair of boots or sandals, constituted their entire apparel. Little though it was, they made the most of it. By raising or tightening the robe, the Pompeian beauties contrived to give the beholder a fair idea of their figures, when they happened to have a good one. When they had not, they let their robe hang in majestic folds around them, and turned down their virtuous noses at the shameless damsels that were younger and better looking, who could afford to be more liberal in the display of their charms.

Both men and women wore two principal garments—the tunic next the body, and the *pallium*, which was thrown over it when going abroad. But they both had a distinctive article of dress, the men wearing the *toga*, or flowing outer garment, and the women the *stola*, which fell over the tunic to the ankles and was bound about the waist by a girdle. Sometimes the *stola* was clasped over the shoulder and fastened by a brooch, and in some instances it had sleeves which reached to the elbow. Both sexes also wore in travelling a thick, long cloak without sleeves, called the *penulo*, and the men also wore over the *toga* a dark cloak, the *lacerna*.

The garments were manufactured of silk, linen, wool, and cotton. Woollen cloth was the most in use, as the *toga* was always made from it; it could be obtained in various thicknesses. Silk was expensive. It is said the value of a pound

of raw silk was equal to that of a pound of gold. It was woven so thin that the well-known *coa* called down the censure of the moralists of that day. They had also a silk union, in which the "warp" was linen thread and the "weft" silk. The articles of dress made with silk were worn principally by the ladies. Linen garments were worn by the priests, and by attendant slaves; the linen was imported from Egypt. Some doubt seems to exist as to whether cotton goods were worn, but the Romans certainly manufactured stuffs composed of wool and linen mixed (*linostema*). As to the colours of these stuffs, the customary colour was white, but it is probable that slaves wore dark-coloured clothing; the higher classes wore dark clothing only when in mourning, or when under the displeasure of the Emperor. That ladies wore coloured robes is seen from the paintings from Herculaneum and Pompeii, where the colours are more often sky-blue or violet, rather than white. The *tunica* and *palla* were azure, covered with golden stars, and they probably exhibit the taste of the period. It is probable that matrons usually wore white garments, and on certain occasions coloured ones. According to Becker, these robes were made, not only of one distinct colour, in many varieties, as violet, mallow, crocus, and hyacinth, but they had a process which, by means of some corrosive preparation laid on previously, prevented the impressed parts from assuming the same colour as the rest of the piece. No doubt the *vestis impluviata* was a figured robe, whilst the *vestis undulata* was equivalent to "watered" with us. Although this process could not, of course, have been regular printing, these garments were called *versicoloria*; they were also variegated by weaving and embroidery. Stripes and borders woven in or sewn on the garments were called *paragaudæ*. As regards the manufacture of the garments, they were woven in pieces and became perfect garments in the hands of female slaves, who also performed

the spinning and weaving under the eye of the mistress, or of the *lanipendia*, in a special room set apart for the purpose. The Romans knew nothing of the washing of their clothes in their own houses, and the ladies were far better off than the king's daughter, Nausicaa. The whole dress, when dirty, was handed over to the *fullo*, whose business consisted, besides getting up clothes fresh from the loom, in attending to the scouring of those which had been worn.

On their feet the men wore slippers, boots, and shoes, of various patterns. The *soccus* was a slipper, not tied, worn in the house ; and the *solea* was a very light sandal, which was also worn only in the house. The *sandalium* proper was a rich and luxurious sandal, worn by ladies only. The *baxeæ* was a coarse sandal made of twigs ; the *calceus* was a shoe that covered the foot, though the toes were often exposed ; and the *cothurnus* a laced boot worn by horsemen, which also left the toes exposed.

Much doubt seems to exist with regard to the covering of the head at this period. Pompeian ladies evidently walked out with their heads uncovered. No mention is made of hatters amongst the tradesmen of the town ; so that, with the exception of the soldiers, who had helmets, it is probable that the Roman had no regular covering for the head. Possibly the hat was worn as an article of full dress. The one named the *apex* was conical, and is supposed to have been made of felt, and differed somewhat in shape. The Farnese statue of a hunter in the Neapolitan Museum is, according to Rolfe, the only Roman statue with a hat. The article is not unlike the felt hats worn at the present day.

The cap was a symbol of liberty, and was worn by slaves on their manumission. This word "manumission" indicates to us one of the three ways in which the liberty of a slave was effected. The master, on a festival day, in the presence of the assembled citizens, emancipated the slave before the altar,

by declaring before the prætor that the man was free ; he struck him lightly with the hand, and thus literally manumitted him—that is to say, discharged him with his hand.

Gloves were not unknown to the Romans, and were probably made of sheepskin. Athenæus tells us of a glutton who used to dine out in gloves, thus being enabled to dispose of the hotter foods quicker than the guests who were less prepared for handling them. Varro says that to pluck olives without them was to spoil the olive. Further, it is believed that gloves were distributed at funerals, as a challenge from the doctor, defying all who should dare say that he had committed murder contrary to the rules of art.

No trace, so far as the writer knows, has been found of a washerwoman ; but there are abundant proofs of the existence of washermen, or fullers. Of course, in those days of yore the people had not soap like ours, which dates only from 1823 ; but they had fuller's soap. A quantity of this was found, to the depth of several inches, on the floor of a closet in one of the wash-houses. A single wash-house still exists in the Street of Segutius, and a picture in the Naples Museum represents the process of washing in full swing. The washermen trod upon the clothes with their feet in large metal pans, placing their hands upon the brick partitions between the pans. The large cisterns for rinsing the clothes were built of brick, and then cemented, being filled from a leaden pipe which passed up one of the pillars ; and the clothes, when sufficiently dry, were placed in a screw-press. The picture in the Neapolitan Museum, which represents the latter, shows that it was similar in construction to those now in use, except that there is an unusual distance between the threads of the screw. The ancients, therefore, were acquainted with the practical application of this mechanical power.

There seems to be no trace of the flat-iron in Pompeii, but this fact need not surprise us when we recollect that in

England, even so late as the reign of Queen Elizabeth, it was still the custom to smooth out the recently-washed linen with flat, polished stones. The safety-pin, which is considered to be quite a modern invention, was in common use in Pompeii ; and a very fine specimen of wire-rope, which is looked upon as a new discovery, may be seen in the Neapolitan Museum.

Of kitchen utensils there was a large collection, consisting of gridirons, frying-pans, spits frames for boiling eggs, cheese-graters, colanders, etc. Drinking-cups have been found in endless variety and of many materials—bronze, silver earthenware, and glass. The people also had spoons and knives, jugs for milk, vases for wine, and many kinds of dinner-ware in glazed pottery. Martial speaks of sulphur matches, which in modern days were re-discovered, and replaced our tinder-boxes of fifty years ago.

To the writer, naturally, the most interesting of all the "finds" were the bronze surgical instruments, about forty in number, which were found in what is called "The House of the Surgeon," and are shown in the Neapolitan Museum. They are truly wonderful productions, many of the instruments being identical with those used by surgeons at the present day. There is one instrument, a speculum, of which the mechanism is most ingenious, the construction so uniform and well-proportioned, and the various dimensions so constantly true to the centimetric measurement, that to the writer's mind it is very superior to many similar instruments of modern manufacture.

Until the latter days of the Republic, the Romans had no doctors ; the master of the house appears to have taken charge of the health of the household. As for the general public, their illnesses received the attention only of the *vis medicatrix Naturæ*, helped or hindered, as the case might be, by spells and prayers. In the middle of the first century we come

across the general physician (*medici clinici*), who did not practise surgery, and the specialists, who were surgeons, and who limited themselves to one kind of operation. There were also oculists, aurists, and dentists; whilst there was a further speciality of surgical art—that of removing tattoo marks, which were the badge of slavery. There were also lady-doctors of various kinds.

Medical education seems to have consisted almost entirely of a kind of apprenticeship; the student attached himself to some leading practitioner, and picked up such crumbs of instruction as fell from him in going his rounds. Of hospitals in the modern sense there were none. As to what manner of men these old Roman doctors were, it may be said that they knew little of anatomy and physiology, and nothing, of course, of microbes and bacilli; nevertheless, there can be no doubt that they were useful members of society. The highest offices of the state were in those days not beyond the reach of the ambitious “medico,” who was often able to bask in the sunshine of the imperial favour.

— In the Neapolitan Museum may be seen musical instruments, toys, dice, theatrical tickets, toilet requisites, combs, sculptors’ tools, fishing-tackle, weights, scales, and steelyards of many kinds, and writing materials, including a bronze penholder, with a nib like a modern one, and bearing a strong resemblance to the well-known J pen of to-day. Ink-pots, too have been found, showing that the Pompeians used black and red inks, the latter being prepared from cinnabar and called *miltus*.

The books of Roman times were made of the papyrus rolled out flat. This formed a strip about three inches wide, which was cut into lengths of about six inches, and pasted together into a roll usually about six feet in length. The writing was in columns, and the whole book, when finished, was wound round a stick with a boss at either end. For

memoranda and messages the people had wax tablets, the use of which dates back to very ancient times, for Homer and other old writers have mentioned them. They were small slabs of deal, fitted into a frame, and fastened by a hinge, the inner surface being covered with wax, upon which the letter was written with a pointed instrument called a *stylus*. The two slabs would be closed—and could be sealed, if necessary—and the missive, if an ordinary note, despatched by a slave to its destination. The receiver, having read the contents, would draw the broad end of the *stylus* across the message, to efface it, and write the answer upon the same tablet. The *stylus* was usually made of iron or other metal. It was with his *stylus* that Cæsar stabbed Casca when attacked in the Senate by his murderers.

Nothing seems to have been found revealing the existence of the pawnbroker, and as the Pompeians were remarkable for their street signs, one can only imagine that pawnbrokers did not exist; but his kinsman, the money-lender, according to Professor De Patra, who has with much success deciphered the Pompeian tablets, proves that one existed, named Jucundus, whose money-lending transactions were by monthly bills, for which convenience he charged two per cent. With this business the proprietor combined that of an auctioneer; and here also the man showed great astuteness, for not only was he careful to subtract his commission before handing over the result of the sale, but he also carefully abstained from making any mention in the accounts of what percentage he charged. The mode of auction was similar to that now prevalent in this country, and was called *sub hastâ*, from its being originally a sale of the spoils taken in war, which was held under a spear, erected as an indication of the auction.

THE SUBJECT OF ANCIENT PAINTING is so wide and diverse that it would be difficult to hazard an opinion as to when men

first exercised a faculty almost as natural as the expression of thoughts or ideas by the use of words. Yet credit must be given to the Egyptians that they had brought the art of representation to considerable perfection. From them it seems to have spread to the Greeks, and then to the Romans. The Etrurian tombs and vases testify that at a very remote period the art of painting was cultivated among the Italian nations with zeal, and not without success.

Our knowledge of ancient painting is indeed derived to a much greater extent from Pompeii than from all other sources whatever. "A people's art, like the language they speak, may be made to reveal more of their character than they perhaps intended or wished." The past condition of a people can be judged from their arts. "Great nations," says Ruskin, "write their autobiographies in three manuscripts—the book of their deeds, the book of their words, and the book of their art; not one of these books can be understood unless we read the two others; but of the three, the only quite trusty one is the last."

Remains there are of the style of decoration we now call Arabesque or Moresque, which is applied to a particular species of ornamental frieze or border in which we find monsters, griffins, dragons, strange birds, and chimæras passing by wild gradation from one class of beings to another by affixing the head, wings, and talons of birds to the bodies of lions, horses, or other quadrupeds, and making the upper parts of children and men and beasts spring out from amidst luxuriant foliage, etc. This strange and incongruous admixture of parts is, however, capable of being formed into beautiful arrangements, and many exquisite examples have been found in Stabiæ, Herculaneum, and Pompeii. "There has also been found," says Sir W. Gell, "an unique method of painting, which, though calculated to decorate the wall, is by no means intelligible on a nearer approach. Take, for

example, a picture in which, from a certain distance, a town, a tent, and something like a marriage ceremony might be perceived, but which on closer inspection vanished into an assemblage of apparently unmeaning blots. It is probable that those who were in the habit of painting these unreal pictures had the art of producing them with great ease and expedition, and that they served to fill a compartment where greater detail was judged unnecessary." The mural paintings of Pompeii will be considered by many the most interesting of all its relics. These were painted on the walls whilst the plaster, which had been carefully prepared with a face like marble, was quite new, and they thus became part of the wall itself, and possessed an extraordinary durability.

Among the paintings of the people may be seen decorative designs conceived with exquisite taste, where the human figure, animals, still life, flowers, and fruit are reproduced in freehand with astonishing fidelity. Everything, in short, is represented—everything except landscape. The background of all these subjects is simply a plain tint or an indication of an urban scene—an architectural *motif*, a stairway or colonnade in fantastic perspective.

In their paintings, too, we see their faith, their heroes, their drinking-vessels, their ornaments and dresses; we see their deeds, their birds, their animals, their fish-baskets and dishes of fruit, their coins of gold and silver; finally, we see in these decorations the things they loved to look at—what pleased their eyes, and, through their eyes, touched their hearts. We see the evidence of their taste, in some degree the measure of their art, and not less accurately is there set before us the measure of their character and morals.

Their landscapes—according to Rolfe, of a style very like the modern Chinese, lakes and bridges, colonnades and pagodas, with boats, trees, and statues scattered here and there—were used, as a rule, for secondary decoration. They are, for the most

part, of inferior merit, the drawing being sadly rudimentary, clothed in the most gorgeous of colours, and with a perspective which is simply atrocious.

Totally different, however, is it with their ornamentations, for it was in this style that they excelled. Mr. Poynter, R.A., says that their work, although very highly finished, is done with extreme simplicity. There is no loading of colour, but perfect expression of touch, and everything appears to have been done at once, without the slightest effort. Their art was a vivid and vigorous expression of their impressions of nature ; without any straining after effect, it conveys the idea of a fresh and healthy life ; the creatures all live, the gestures are all spontaneous and beautifully natural.

The Pompeian paintings may be divided into four types :—

(1) The single figures, which are merely ideals painted in the centre of the panels. These are often flying figures, with exquisite drapery and charming attitudes.

(2) Mythological pictures, which were the sacred subjects of those days, and dealt largely with the feats of the gods on earth, as handed down through the ancient Greek traditions.

(3) Heroic pictures, principally derived from the Homeric poems.

(4) The strictly Roman pictures, which portrayed scenes of everyday life in Roman times.

The most important examples of all the above have been transferred to the museum at Naples. There we see their forum, with its colonnades and equestrian statues, and the market-people in front selling cloth, and tools, and other articles. Another fresco depicts a similar scene in a street, vegetables being among the things sold. Other street-scenes show us a cart being driven, horses led, others with their riders upon them, a blind beggar led by a dog and asking alms of a lady. Another scene is a school, and its master is performing the time-honoured operation of flogging a boy "hoisted"

on to the back of another, and having his legs held by a third. A baker's shop is painted in another, with the baker, a customer, and a pile of round loaves with their lined tops, exactly like those Vesuvius has charred and preserved to us.

Few colours, besides indigo and purple, were employed by the Romans, and these were obtained for the most part from the vegetable kingdom; but their purity was so great that they have kept well to our own times, after having undergone for centuries the action of the air and the sun. The fact is particularly well seen on Egyptian tombs; the stone has been disintegrated by weathering, while the colours have been preserved. The colour that we meet most frequently is a mixture of a reddish-brown oxide of iron (red hematite) and clay, known under the name of Pompeian red. This colour, which has resisted for four thousand years the sun of Egypt and the action of the air, is equally proof against acids. The Egyptians reduced it, by rubbing between stones under water, to a degree of fineness that we cannot obtain nowadays by chemical precipitation. An equally precious yellow pigment, also much used, was formed of a natural oxide of iron, mixed with much clay, chalk, and water, and browned by the action of heat; the mixture of the two colours gives orange. For this yellow colour, gold-bronze or gold-leaf was also employed. For blue, they used a glass coloured with copper minerals; this pigment was not less permanent than the preceding, even acids having very little effect upon it. Gypsum, or plaster-of-Paris, furnished white, and also formed the basis of pale colours when organic pigments were added to it, probably madder for red. The colours were always thinned and rendered adhesive by means of gums.

THE STATUARY OF POMPEII is inferior in point of artistic merit to that of Herculaneum. The National Museum at Naples contains many beautiful pieces of statuary, copies of

which may be seen in Rome. They may be said to be those of masterpieces which in the old Roman times were indispensable adjuncts to a display of wealth and refinement.

The bronzes make up a noble collection replete with interest, consisting, as it does, of at least eighteen thousand specimens, varying in size from six feet to two inches in height, and comprising all manner of subjects—colossal equestrian statues, weapons of warriors, and gladiators, and even tiny grotesquely-fashioned hand-lamps. One of the finest bronzes in existence is considered to be the statuette of the “Dancing Faun,” which is a figure of the old Roman god of the woods, in form principally human, with the head and tail of a goat and the ears pointed. There are many antique statues of fauns, both in bronze and marble, in the different museums of Italy, a young faun being often represented as a flute-player. But none of them, it is admitted, is equal in point of excellence to the exquisite specimen in the Neapolitan Museum.

THE BRONZES in this museum are rivalled only by the splendid array of hundreds of wall-paintings, unique in their character, which indicate with sufficient clearness that here are collected the results of excavations presenting, as in a mirror, a complete and charming picture of ancient Roman life.

A few words, in passing, must be said of the MOSAICS.

The early history of mosaic-work is lost in antiquity. Many floors ornamented with mosaics have been found in Pompeii and Herculaneum. In modern Italy the art of working in mosaic is still carried on with success. Some of the best pictures of Italian masters are often copied in mosaics, thus rendering permanent their original freshness and beauty. The Popes have always been great patrons of the art, and there is a school in the Vatican for its encouragement. So perfectly are the paintings copied, and so neat are

the joinings of the many pieces of which they are composed, that it needs close examination to distinguish them from the original. A very remarkable circumstance connected with this art is the profusion of such precious works which is to be met with in the houses of a second-rate city like Pompeii. Numerous pavements have been found in it of which it may be truly said that they are pictures in mosaics, and surpass in beauty any specimens which have been found elsewhere.

It is impossible to describe the consummate skill with which, in works of the kind, so many figures are arranged and grouped, also the correctness of the drawing, the distribution of light and shade, the graceful and elegant drapery, the effect of the colours, and the scrupulous attention to the minutest accessories. Of all those which the writer saw, there are two, he thinks, which merit special attention.

One is the wonderful figure of a chained dog, life-size, found in "The House of the Tragic Poet," with the inscription, "*Cave canem!*"—"Beware of the dog!" Another is a most magnificent table, which, if we may judge from the symbolic and mystic character of the design, had reference, possibly, to some secret craft or guild of the old Roman era, and may, perhaps, have formed the top of the pedestal in the ancient masonic lodge at Pompeii. The writer refers to the very interesting mosaic that was found on the *triclinium* table in what is called "The House of the Tanner." The mosaic represents at the top a square and plumb-line; in the middle, a skull; below, a butterfly on a wheel; at the sides of this are a shepherd's crook and an upturned lance, both clothed. From Butler we get this explanation: "The square and the plumb-line point to the *equo pede* of death and its inexorable justice; the wheel corresponds to fortune or fate; the butterfly on the wheel symbolises the soul, and perhaps, taken in connection with

the skull above it, signifies that it survives the body's corruption; lastly, the cloths hung on the crook and lance, the symbols of civil and military life, are indicative of the earthly goods that death takes from us." This interpretation is quite in harmony with much of the philosophy of Horace. The uncertainty of life and the certainty of death are a frequent thought with him.

"Omnem crede diem tibi diluxisse supremum :
Grata superveniet, quæ non sperabitur, hora."¹

It is possible that it was with these thoughts of Horace the Pompeian tanner looked upon his mosaic. Even so it is extremely interesting, and strikes a more philosophic, a higher note than is usually met with in the decorations of Pompeii.

In the museum at Pompeii, side by side with these "finds" of rich mosaics and bronzes, there is on view an immense collection of articles in terra-cotta. This was a favourite material of Roman times, and was adapted for every domestic purpose. The Romans had dinner-services of it; they used it for lamps, stoves, jars, urns, and children's toys; whilst the walls of the temples were adorned with it. Hence the unusually large quantity of articles in this ware to be found in the museum.

A word may here be said of some of the other contents of the Pompeian Museum. In a series of glass cases are casts of eight human corpses and one of a dog. After the poor creatures had been suffocated, the fine dust and ashes of the eruption accumulated about them, and, having become damp, they hardened in course of time. When the soft parts of the bodies had decayed and shrunk, it left a cavity exactly the shape of the bodies. By filling up these cavities with plaster, a correct cast of the inside was obtained, and thus are preserved the figures and attitudes of the deceased after

¹ "Believe that every day is the last that has risen to you : the hour not expected will add itself gratefully."

their death-struggles. They tell their story with a horrible dramatic truthfulness which no sculptor could ever portray. The positions generally show that the victims were all on the point of flight when arrested by the showers of red-hot scorïæ and by the suffocating fumes. The casts appear to be principally those of women, some belonging to the poorer classes, it has been concluded, judging by the texture of their coarse garments.

One woman seems to have been about twenty-five years of age. On one of her fingers were two silver rings, and her garments were of fine texture. Her linen head-dress falling over her shoulders can still be distinguished. She had fallen on her side, overcome by the heat and suffocating gases. One arm is raised in despair; the hands are clenched convulsively, and her garments are gathered up on one side, leaving exposed a limb of very beautiful shape. So perfect a mould of it had been formed by the soft and yielding mud that the cast would almost seem to have been taken from an exquisite work of Greek art. She had evidently fled with her little treasure, which lay scattered around her—two silver cups, a few jewels, and some half-dozen silver coins. Nor had she, like a good housewife, forgotten her keys, having probably locked up her house before seeking to escape. They were found by her side.

One cast of almost colossal size is that of a man. He lies on his back, with his arms extended by his side and his feet stretched out, as if, finding escape impossible, he had laid himself down to meet death. His dress consists of a short coat or jerkin and tight-fitting breeches of some coarse stuff—perhaps leather; heavy sandals, with soles studded with nails, are laced tightly around his ankles. On one finger is seen his iron ring; his features are strongly worked; the mouth is open, as in death; some of the teeth still remain, and even part of the moustache adheres to the plaster.

Of two skeletons lately discovered, the larger one, that of a woman, was entirely embedded in stones, and so, unfortunately, the plaster left no impression. One arm, however, left its indentation upon the ashes ; it was clasping the legs of a boy of about ten years of age. It is thought, from the emaciation of his body, that he was probably ill. Doubtless the woman was his mother ; and we can hardly suppose she would have carried him if he had not been unable to walk. Two bracelets of gold encircled the arm which held the boy, and on the fingers were two gold rings, one set with an emerald and the other with an amethyst ; and both had figures engraved upon them.

— No articles of domestic use in Pompeii were evidently more common than lamps. They have been found in clay and in metal, in every variety of form and of all sizes. From the most common to the most costly, they all show both elegance and taste, and win our attention both by the beauty of the workmanship and by the capriciousness of the designs.

Of the more elegant articles of furniture, the candelabrum was an especial favourite, and many varieties, principally in bronze, have been unearthed. The more elaborate are remarkable for the profusion of delicate ornamentation ; many of them are beautifully damasked or inlaid with other metals. This art of inlaying was of two kinds. In one the inlaid work projected above the surface, and was called *emblemata*, and was probably done by plating with a thin leaf of metal figures already raised upon the surface of the article, or by letting the solid figures into the substance of the vessel, and finishing them with delicate tools after they were attached. In the second kind the inlaid work was even with the surface, and was called *crusta*. This is the same as the damask work so fashionable in the armour of the fifteenth and sixteenth centuries, which is often seen beautifully inlaid with gold.

There is little doubt that to some extent music was cultivated in Pompeii. The instruments mentioned in the Homeric poems are the lyre, the flute, and the pipes of Pan. From the beautiful frescoes of Pan and the Nymphs in the Neapolitan Museum, it is evident that instruments were played in symphony. The musical instruments that have been found at Pompeii are *tibiae*, or flageolets, cymbals, trumpets, and part of a set of bagpipes. We find the forms of many stringed instruments on the frescoes and the bronzes, but no specimen has yet been discovered, owing no doubt to their construction being of wood and the material therefore quickly meeting with destruction.

Pictures have been found representing a priestess playing upon a lyre, or small harp, which she rests upon the left thigh, the foot being raised upon a step, and strikes with both hands, using with the right the *plectrum*, an article such as is used at the present day in playing the mandolin ; also representing a female striking two lyres at once, one held upon her knee, the other placed beside her on the couch upon which she is sitting.

No sketch of Pompeii would be complete without some reference to the *graffiti*, or wall-scribblings. Despite his withering touch, Time the destroyer has here allowed one of the most fragile and evanescent of things to remain as a silent memorial of this long-buried city.

These wall-scribblings were scratched by some pointed instrument, or done with red chalk or charcoal. Though nearly two thousand years old, the thoughtless schoolboy's scrawls, the love-sick gallant's doggerel, the caricature of some friend, foe, or popular favourite, are still as clear as though executed by an idler of yesterday. Many of these inscriptions are not of much importance ; nevertheless, they are very suggestive of the humours, vulgarities, and vices of early Roman life. Some are memoranda of domestic

or personal transactions. One tells us, for instance, how many tunics were sent on a certain day to "the wash"; another, when a donkey was born; while a third informs the reader that "on the 25th of July" two hundred pounds of hog's lard and two hundred bunches of garlic were either bought or sold.

Some of the inscriptions are simply names; but to several of these there is an epithet attached, which is either complimentary or the reverse—as, "*Oppi embolari fur furuncle*"—"Oppius, ballet-dancer, thief, and pilferer!" One speaks of "sheep-faced Lygnus, strutting about like a peacock, and giving himself airs on the strength of his good looks"; another runs, "*Epaphra pilicrepus non es*"—"O Epaphras, thou art no tennis-player!" A large number of the *graffiti* are of an amorous character.

The tender passion and the protean changes to which it has ever been liable here stand revealed as vividly as though the idlers who were the subjects of it were still in "this breathing world." One inscription is very touching in its simplicity and suggestiveness. Within the conventional outline of a heart is the word "*Psyche*"—"My life"; while another reads "*Suavis amor*"—"Love is sweet"; in a third a disappointed lover thus expresses himself, "*Vale mea, Sava; fac me ames*"—"Farewell, my Sava; try to love me." On the other hand, we have the devout and affectionate confession, "Methe, the slave of Cominia, loves Crestus with all her heart"; and the wish is expressed in another scrawl that Pompeian Venus may be propitious to the two persons named, and that they may always live happily together.

But the most striking and perhaps the most tragic of all the *graffiti* in this city of the dead is unquestionably the following: "*Tenemus, tenemus; res certa! Romula hic cum sclerato moratur!*"—"We have it, we have it; the thing is certain! Romula is living here with the miscreant!"

The tavern *graffiti* are numerous and are also curious. A sufferer from thirst thus earnestly appeals: "*Suavis vinaria, sitit; valde rogo, sitit*"—"Dear landlady, he is thirsty; I earnestly entreat you, he is thirsty." Another may be rendered thus: "A wine-jar is lost from the inn. If any one brings it back, there shall be given to him sixty-five sesterces; if any one brings the thief who took it, double that sum will be given."

Another type of *graffiti* are the caricatures. Many of these are cleverly drawn; and, as might be expected, the comic element predominates. One represents an ass engaged in turning a mill, accompanied by the words, "*Labora, aselle, quomodo ego laboravi, et proderit tibi*," that is, "Labour, O ass, as I have laboured, and it will profit thee." Those referring to gladiatorial combats are rather numerous, and drawn with much spirit. In one case a figure is represented as about to cast a net over his adversary; while another caricature appears to be a fight between a *mirmillo*—a kind of gladiator—and a Samnite. A third is evidently a Samnite with a large helmet and shield; at his side the number of his victories (xxxii) may be seen enclosed between a palm-branch and a chaplet. A few full-length figures wearing the toga probably represent the dandies of the period. Others are profiles of heads. One with the name "Peregrinus" attached has a decidedly abnormal development of the nose; while in another that organ is almost absent, and the title "Nasso Fœdius" is affixed. There is doubtless a pun intended here. Whilst the Christian names found scribbled on the walls, as "Doris," "Heracle," "Januaria," "Vitalis," "Florentia," "Amaryllis," "Maria," "Ceresa," and "Damalis," may be taken as types of the female appellations of this period.

"The progress of civilisation is closely allied to the development of the fine arts. Through them a people

endeavours to express its idea of perfection, exhibiting thus, besides its standing in the civilised world, to a certain degree, its religious position. For the beautiful and the good are inseparably connected. Perhaps nothing could manifest this more clearly than the fact that the strength and purity of æsthetic form decrease simultaneously with morality. In ancient Greece the reign of art had reached its maximum glory before corruption found a way among the multitude, while most of her citizens were yet trained and hardy soldiers with scarcely a touch of sensual debauchery. After gladiatorial combats and other such public scandals had rotted the morals of her people, Rome never produced another orator like Cicero, never again brought forth writers like those of the Golden Age; but her arts sank lower and lower, till, had not Christianity with its renovating spirit at last swept over the broad Empire, that proud mistress bid fair to end almost as barbarous as she began."



CHAPTER IV.

SOCIAL LIFE OF THE POMPEIANS.

"Come away! No more of mirth
Is here, or merry-making sound;
The house was builded of the earth,
And shall fall again to ground."—TENNYSON.



IF the various phases of Roman history, the social life of the people is probably the most interesting; and practically the social life of the Pompeians in the middle of the first century was identical with that of the citizens of Rome at the same period. Nothing in the customs of a nation and whatever relates to its common life furnishes such enduring traces of what has gone before as its laws and its language. Roman law has formed the basis of half the existing codes of the nations of Europe, and has materially modified the rest. But it exhibits to us a blot of the gravest character—it was never independent of the existing political power of the state, and, as a consequence, the stern goddess no longer presided over the law-courts with blinded eyes and equally-poised scales; for, apart from the atrocities unblushingly perpetrated by the Emperors, the cruelty and venality of the judges were notorious, and bribery of the worst form was universally practised. Con-

joined to these were the evils of Roman society—irreligion, immorality, and superstition developed in its grossest form. Augustus, we learn, was terribly alarmed at thunder, and attributed a revolt in the provinces to the portentous circumstance of his having put on his left shoe before his right. Pliny was most credulous and superstitious ; his pages are full of grotesque descriptions and wonderful stories of divining-rods, individuals who had changed their sex, the cure of serpent-bites by the saliva of a fasting man, and other cures by incantations and magic words. If this was the effect of superstition on superior minds, it is easy to conjecture what was the intellectual condition of the vulgar. In them we find utter debasement and licentiousness, resulting in fatalism and suicide. We see a cruel thirst for blood fostered and fed by the sanguinary spectacles of the circus and arena, for which the Roman populace craved with an ever-unsatisfied appetite ; whilst the canker of predial and domestic slavery gradually consumed the middle classes, who were the very pith and marrow of the state. This corruption in its many phases grew into a disintegrating power, and society at last was broken up into separate atoms ; patriotism became impossible, and we find in its place a miserable individualism and an entire absorption of both men and women in mere personal and selfish interests.

Let us glance at the religion of the period. The religion of early Rome was paganism in perhaps its most favourable form ; it had for its basis the domestic relations, and these it transferred to the relations between man and the object of his worship. Thus the old Romans were governed by a religion of strictest veracity, fidelity, and honour ; and this was the foundation upon which the greatness of the old republican time was reared, the whole life of the constitution depending on it. With the fall of this faith and the introduction of the gods of Oriental and Greek mythology fell also the probity and



valour by which the Empire had been won, and eventually the Empire itself.

“The age of the Cæsars was emphatically an age of superstition, a time of dreams, divinations, omens, talismans, prodigies, astrology, necromancy, and witchcraft. The streets teemed with the votaries, ministers, and ensigns of foreign gods—dark-skinned daughters of Isis, with drum and timbrel and wanton mien ; devotees of the Persian Mithras, imported by the Pompeians from Cilicia ; priests of Berecynthian Cybele, with their wild dances and discordant cries ; worshippers of ‘the great goddess Diana,’ the many-breasted Ephesian Artemis, type of material nature, so different from the chaste huntress of Greece, or the rustic Italian spouse of Dyanus ; here and there some barbarian captive or hostage, fresh from the gloomy rites of Teuton forests or Scandinavian isles ; Syrians, Jews, Chaldean astrologers, and Thessalian sorcerers.”

The dawn of the Christian era Rome could neither hide nor exclude—indeed, we are told that she offered to the Christians’ God a place in her Pantheon, within the precincts of which was to be found the lowest depth of infidelity with a lower depth of sensualism and crime. Public morality was apparently at its extreme ebb. St. Paul, in his Epistle to the Romans, strongly denounced the prevailing evils ; whilst the poet Juvenal was equally severe when he wrote, “Succeeding generations can only imitate our vices ; they cannot add to them.” Augustus, a grand historical figure, though himself a pagan, and whose proudest title was *Pontifex Maximus*, made serious efforts to arrest the evil tendencies towards atheism and immorality which had been gathering strength since the time of the civil war. With considerable shrewdness he gave encouragement to the deification of his uncle, for Julius Cæsar had openly proclaimed himself a descendant from Venus, to whom he dedicated a temple under the title of *Genitrix*, the Ancestress. This assumption of a divine origin

bore fruit after his decease, for he received the unprecedented distinction of burial within the walls, and a shrine was erected over his remains which was afterwards converted into a temple, whilst his soul was said to have been received into the heavens, and had been rendered visible to mortals in the comet which appeared at the period of his death. On the death of Augustus, the senate was not indisposed to gratify the general sentiment by pretending formally to enrol him among the denizens of Olympus, whilst Numericus Atticus, one of the senators, willing to convert the adulation of the times to his own benefit, received a large sum of money for swearing that he saw him ascending into heaven ; so that no doubt remained among the people concerning his divinity. But two men would not bow the knee to the worship of Cæsar. One was the Jew ; the other was the Christian.

A thoroughly cosmopolitan city, all forms of worship were tolerated in Pompeii ; but true religious worship was utterly degraded. The temples were maintained with great splendour, and the ritual was carried out with extreme minuteness. The greatest deity was Olympian Jove, whom the Romans had inherited from the Greeks. Yet even Jove was believed in only by the lower orders. Horace has it that they believed Jove reigned because he thundered ; Ovid records his opinion that the gods were made by the poets, Seneca that "the gods are an ignoble crowd" ; and Martial preferred "the favour of Cæsar to that of Jupiter." What wonder, then, that Gibbon should be enabled to say, "The philosopher believed every religion false, the people believed all religions to be equally true" ? By this he no doubt meant that in the common mind the religious instinct is indestructible, and wells out alike under every possible phase of social being, filling the individual with a vague terror, and also a vague hope to propitiate the anger dreaded. The operation of this instinct in a corrupt age results in superstition, and so it came to pass

that an age intellectually debased and sensualised was one which readily grasped at the counterfeits and cheats with which false religions were ever ready to beguile the fears of men.

Machiavelli, whose testimony on such a point may be supposed to be impartial, and whose perspicacity is undoubted, held that one great secret of Rome's success in better times was its religious spirit in acting under and with a sense of the support of its deities. In the imperial days before the destruction of Pompeii, the ruling class were less obedient and had less faith. But they felt that to show a decorous respect to religion and to identify with it the established government strengthened it and gave it a deeper and stronger basis.

From this disbelief in the gods of their own mythology, and because ignorance must be fed by superstition, foreign gods were, in the Roman system, constantly taking the place of the national; moreover, "as if the worship of the gods of Rome was not vile enough, as if the adoration of Bacchus, Venus, and Fortune did not already overstep the bounds of debauchery, these foreign religious rites vied with one another in infamy and wickedness, till the very heathens themselves suppressed them one by one, perceiving that they were sapping the very life-blood and energy of the people. And thus it was that the maintenance of a creed supported only by pandering to the vices of its devotees led more and more to the depravity of the nation, ruined the self-respect of the people, and hurried on the decline of the Empire."

Of the many temples of Pompeii the finest was the Temple of Isis. Isis was a celebrated Egyptian deity. Her festivals, having become very licentious, were forbidden by the Roman Senate 58 B.C.; but they were restored by the Emperor Commodus. Mr. Marriott says this worship of Isis in Pompeii indicates the natural proclivity of a cultured

age, in its luxurious decline, to assume for fashion's sake the customs, philosophies, and ornamentations of a former epoch. But, beyond this instance of the Roman Empire, already creeping past its zenith, patronising the rites of an ancient Egyptian deity, there seems also to be indicated the existence of Egyptians themselves, or at least of their descendants, in Pompeii, instilling their ancient creeds into the minds of the frivolous world of that day, who took up this worship as the latest and most artistic "cult"; and that this is probable is seen by the way in which many of the houses are decorated with ornamentation in the fresco-work essentially Egyptian, with birds like the ibis, and with peculiar shapes in the borders not characteristic of any other country.

In such high repute was the worship of Isis that the wealthy devotees sent even to the Nile for its waters, so that they might sprinkle it over the altars of the goddess. A statuette of Isis was found in the portico of her temple. Within the side-doorways were secret stairs, leading to the hollow pedestals for statues, where the priest hid and delivered the oracles as if they proceeded from the statue of the goddess herself.

The priests of Isis arrogated to themselves a knowledge of magic and of the future, and were revered as oracles. Various chambers at the back and sides of the temple, once occupied by the priests, when discovered, contained several skeletons; whilst the burnt bones of victims were found upon the altar.

Of the rest of the temples of Pompeii enumeration of their names must suffice. The Temple of Æsculapius, which is the smallest, derived its name from two terra-cotta statues which are believed to be the largest of their kind that have been found, and are supposed to be Æsculapius and his daughter Hygeia. The Temple of Apollo, one of the largest and handsomest, was dedicated to Venus, who was the protecting goddess of Pompeii. The Temple of Fortune is a

beautiful little Corinthian edifice. The ladies of Roman times were especially devoted to the worship of Fortune, who was supposed to be able to hide the personal defects of her votaries from the eyes of husbands and lovers. The Temple of Hercules is the least perfect of these ruins of Pompeii, but is the most ancient and the most massive, and was for centuries the most magnificent building in the city. The Temple of Jove is flanked by two triumphal arches which span the main entrance of the forum. This edifice had evidently suffered severely in the earthquake of 63, and at the time of the destruction of the city steps were being taken to restore it.

The writer has shown at greater length than he intended something of what paganism was in the days of the Empire. May he further digress and, by way of *l'envoi*, use the words of Farrar? "Paganism again and again wrestled with Christianity and put forth all its force. It strove to rival the new faith by ritual splendour and orgiastic rites, and the extreme sensuality of superstition. It strove to put forth Pythagoras, or Socrates, or Apollonius of Tyana as parallels to Christ, and Stoicism and Neo-Platonism as substitutes for the truths of the Gospel. It kindled its expiring lamps with sparks from the incorruptible fountain of wisdom, and turned its back on the Sun of Righteousness, from which they were derived. Waging deadly war against all who called themselves Christians, it tried to burn them at its stakes, to crucify them on its countless gibbets, to devour them by its herds of wild beasts, or at least to daunt them by its horrible tortures. On every field Christians met and conquered them with the two sacred and invincible weapons of martyrdom and innocence. These obscure sectaries—barbarians, Orientals, Jews, slaves, artisans—fought against the indignant world, and won; they ennobled and purified the world. Wrestling with the pagan curse of corruption, they made pure the homes,

and the conversation, and the amusements, and the literature, and the inmost hearts of all who faithfully accepted the truths they preached. Wrestling with the curse of cruelty, they suppressed infanticide, they sanctified compassion, they put down the cruel and ghastly scenes of human slaughter in the amphitheatre, they made the wretched and the sick and the outcast their special care, they encircled the brow of sorrow with the aureole of sanctity. Wrestling with the curses of slavery and selfish exclusiveness, they taught the inalienable rights of humanity, they confronted tyranny; they inspired nations with the spirit of liberty, they flung over the oppressed a shield of adamant, they taught that all men were the children of God. Intellectually, socially, politically, in national life and in individual life, in art and in literature, Christianity has inspired all that the world has seen of what is best and noblest, and still offers to the soul of every man the purest hope, the divinest comfort, the loftiest aspirations."

The theatre, and especially the comic stage, was as degraded and vicious as it could be. The baths were the centre of the vice of the upper classes, and avowed places of assignation. The degradation of woman was as great as it has ever been in the history of the world; and, "where woman is degraded, man will surely be dissipated and worthless."

The upper classes were extremely wealthy, spending their money in lavish profusion to gratify their worst instincts. We can hardly credit the sums expended by them on a single banquet, where the most delicate and costly dishes were served up, often with unpleasant results to the stomachs of the host and his guests.

According to our ideas, the rooms of the Pompeians would appear bare of furniture. They had no writing-tables or chiffoniers, no mirrors to place on their walls; *lecti*, tables, chairs, and candelabra comprised the furniture, with perhaps a water-clock.

THE LECTUS was neither a bed nor a sofa, but a simple frame, with a low edge at the head, made of wood, brass, or iron. The wooden *lecti* were inlaid with ivory, tortoise-shell, and gold or silver, and provided with ivory, silver, or gilded feet. The frame was strung with girths, on which lay the mattress or bed, *torus*, stuffed with locks of wool, cushions, *culcita*, or pillows, *pulvini*; but the more magnificent beds and cushions were stuffed with the feathers and down of white geese, and the eider-down and swan's-down were also used. Over the beds they had coverlets—*vestes stragulae*, or *pallia*—which were used by the wealthy; they were usually of a purple colour with interwoven and embroidered figures.

CHAIRS were not so much used by the Romans as with us, and were of various kinds. The *sella*, which had arms or no arms, was not unlike our own, except that the back inclined at a greater angle. The *cathedra* was the "lady's chair"; but then, as now with chairs of a like description, men sat in them. The *solium* was a chair of state with back and arms, and was usually occupied by the head of the family.

THE TABLES.—The table was the premier article of furniture, over which no expense was spared. A kind of citron-wood was the most fashionable material—plates four feet in diameter and six inches thick, resting on an ivory column. Tables of this description were termed *monopodia*. The smaller tables used at meals often had the top of marble and were generally square; they were called *abaci*, were frequently made of beech-wood or maple, and rested on three or four legs.

One of the imperfections of the domestic economy of the Pompeians was their manner of lighting their rooms. In spite of their ingenuity and the elegance displayed in their lamps, they do not seem to have provided any arrangement to consume the smoke. In the houses of the wealthy oil-lamps seem to have been extensively used; the lamp of the

poor was called *lucerna*. It is probable that wax and tallow candles were not a success ; and, instead of our wick, the people used the pith of a kind of rush. Wax candles, however, were largely used in the elegant candelabra. Tow made from hemp and flax was also used as the wick for lamps ; and a small pointed needle and a pair of small pincers attached to a chain were used for raising and snuffing the wicks. Many such have been found at Pompeii. The lamps were either placed on a candelabrum or were suspended by chains from the roof. The candelabra that have been found vary much in height, some having been intended to stand upon the ground ; these, in comparison with the tables and sofas, were of a considerable height.

The dining-room, called the *triclinium* (Greek, *kline*, a bed), from its three couches, was therefore a very important apartment. In it were three lounges surrounding a table, and on each couch three guests might be accommodated. The couches were elevated above the table, and each man lay almost flat on his breast, resting upon his left elbow, and having his right hand free for use, eating with the fingers from dishes placed by the slaves in the middle of the table. As the guests were thus arranged in threes, it was natural that the rule should be made that a party at dinner should not be less in number than that of the Graces, nor more than that of the Muses.

* The *jentaculum* was the first meal ; it was eaten early in the morning, and taken probably at the hour at which a person rose, and was generally composed of bread seasoned with salt and eaten with dried grapes, olives, or cheese. This was followed by the *prandium*, which was the mid-day meal, and which was usually one consisting of warm and cold dishes, with fish and eggs added. The principal meal of the day was the last—*cæna*—and was usually taken at the ninth hour, or later ; and, as business was then over, and the rest of the

day might be devoted to recreation, we may conclude that the *cæna* was of fairly long duration.

A remarkable painting discovered at Pompeii gives a curious idea of a complete feast. It represents a table set with every requisite for a banquet. In the centre is a large dish in which four peacocks are placed, one at each corner, forming a magnificent dome with their tails. All round are lobsters, one holding in its claws a blue egg, a second an oyster, a third a stuffed rat, a fourth a small basket of grasshoppers. Four dishes of fish decorate the bottom of the table, above which are several partridges, hares, and squirrels, each holding its head between its paws. The whole is surrounded by something resembling a German sausage. Then comes a row of yolks of eggs, then a row of peaches, small lemons, and cherries, and lastly a row of vegetables of different kinds.

The *cæna* consisted of three courses. The first was composed of dishes intended more to excite than to satisfy hunger—oysters and other shell-fish, with piquant sauce, and light vegetables, fresh eggs, olives, salads, and other light delicacies; the second of made dishes, fish and roast meats; the third of pastry, confectionery, dishes made only to be looked at (*epidipnides*), fresh and dried fruits.

Fish was considered one of the greatest delicacies. Amongst those in use we recognise mullet, turbot, flounder, haddock, sturgeon; whilst amongst shell-fish we note oysters and purple mussels; snails, too, were in great repute. Various sauces, such as *garum*, *hallex muria*, were made from fish.

The oyster was much esteemed, especially those that came from Lake Lucrinus. The Emperor Augustus thought so highly of the lake that produced them that he provided it with a constant supply of sea water by cutting an artificial channel for a considerable distance. The Romans understood and practised the process of obtaining a freezing

temperature, and thus foreshadowed the modern use of ice to preserve perishable articles ; the oysters were transported by packing each one in closely-compressed snow.

Of meat, that of the wild boar was generally the chief dish ; tame swine and sucking-pigs were esteemed delicacies. Sausages (some were smoked) were favourite articles and used by all classes of society, and were prepared with the blood of the animal mixed with the brain and liver and eaten warm. Hare (the shoulder-blade was the epicure's tid-bit), rabbit, roe, and goat were also in vogue. Of poultry there were peacocks, fowls, pheasants, partridges (which they fattened in the dark), geese, ducks, pigeons, fieldfares, blackbirds, snipe, flamingoes. Whilst the vegetables used were lettuce (five sorts are mentioned), cabbage (to retain its colour in boiling, saltpetre was mixed with the water), turnips, mushrooms, truffles. Chickpeas was the food of the poorer classes.

The Romans, like ourselves, were acquainted with several drinks prepared from grain, from fruit—as the quince—and from honey and water—this forming a sort of mead ; yet wine was then, as now, the staple drink of the Pompeians. From Pliny and the bas-reliefs of vessels that have been recovered much information has been gained of the various processes of the vintage. After the collected grapes had been trodden out, the juice was stored in *dolia*, earthenware vessels of considerable dimensions, which remained unclosed so long as fermentation was going on, and then were placed in a cool chamber. Much wine was drunk direct from the *dolium* ; but this was the common wine, that would not bear keeping, the better kind, when perfectly settled, being put into *amphoræ*, smaller earthen vessels, long and thin, with a narrow neck, and often ending in a point below, so that they would stick into the ground or in a stand. Hundreds of these *amphoræ* have been found in Pompeii. The *amphora* was next placed in an upper storey to mature. When the

wine was wanted for use, it had to be cleared of the lees by passing it through a *colum*, or metal strainer with a handle, and fined by the use of egg. Horace said that, if the wine was strained through a linen bag, it became much impaired.

The colour of most of the wines was probably dark ; but there were also wines of a lighter tint. Just as we distinguish between white and red, so did the Romans between *album* and *atram*, the former denoting the bright yellow, and the latter the darkest red ; the different growths are detailed by Pliny. He awards the place of honour to *Cæcubum*, which grew in Campania. The *Falernian* was second in rank, a capital wine that came from Vesuvius ; and the third place was contended for by the *Albanum*, *Surrentum*, and *Massicum*, as well as by the *Calenum*, and *Fundanum*.

To render it more drinkable, good old wine was sometimes intermixed ; and—"tell it not in Gath"—even in those days, according to Horace, not only had the art of improving cheaper wines by mixing them with the dregs of those of finer quality been discovered, but much adulteration was practised by mixing different wines and also by adding deleterious substances, as aromatics, bitters, essential oils, etc.

Next to wine, *mulsum*, prepared from grapes and honey, was a favourite drink at the *prandium*. The only warm drink used was the *calda*, which consisted of warm water and wine, with the addition of an aromatic spice—as cinnamon. This drink possibly occupied the place of our tea and coffee. A very elegant bronze vessel, in the form of a tea-urn, is in the Neapolitan Museum ; it contains a cylinder for holding the coals and for warming the liquid around it, and a tap is fixed for the removal of the contents. The use of this vessel is undoubted.

It is said that these pagans were in the habit of introducing a skeleton to sit at table at their feasts, as a memorial of

mortality, endeavouring to find in the idea of death a stimulus to joviality, while point was given to the exhortation, "*Vivamus dum licet esse bene*"—"Let us enjoy life while we may."

Even these early Romans had a custom closely analogous to our "saying grace." Before the guests sat down, a number of boys in white robes of byssus placed upon the table figures of the Lares, or gods who presided over the house, and then, carrying round a jar of wine, exclaimed, "May the gods be favourable!" The drinking of healths was also a Roman custom at these feasts. Thus in Plautus we read of a man drinking to his mistress with these words, "*Bene vos, bene nos; bene te, bene me; bene nostrum etiam, Stephanium!*"—"Here's to you, here's to ourselves; here's to thee, here's to me; here's to our dear ——" Persius has a similar verse: "*Bene mihi, bene vobis, bene amicæ nostræ!*"—"Here's to myself, here's to you, and here's to our friends!"

The drinking-cups were many and various. The glass vessels, in the form of chalices, were shaped like the tumbler of the present day; sometimes they were of earthenware, others had handles. Of the rest there were many varieties, all of fantastic shape—as shoes, legs, boats, heads of beasts, from the lower end of which the wine escaped through an orifice and was caught in the mouth. There were also cups and jugs, inscribed with brief mottoes (as "*Reple,*" "*Sitio,*" "*Bibe,*" etc.,) and some had the name of the owner. As Becker says, all the vessels that have been discovered betray much fine taste and sense of the beautiful. They will always be a standing testimony that the whole life of the ancient Pompeians was thoroughly imbued with grace and art.

The person in charge of the *triclinium* was the *tricliniarches*, and was a person who had many duties to perform. He arranged the food, and took care that the dishes were served in a pleasing manner; whilst the *structor*, or carver, carved the food, and constructed artificial figures of fruit and flesh

for the dessert. Each guest brought his own slave to stand behind him. The recitations—often followed by the applauding cry of “*Σοφῶς!*” raised by way of compliment to the reciter—the display of the dancers, and the performances of the jugglers, must have somewhat marred the conversation of the guests. The Romans had a taste for the deformed and the idiotic (the *moriones*); the more deformed and the more stupid the more valuable, as affording much opportunity for mirth. On a par with these were the dwarfs (*nani*), who were especial favourites of the ladies; their principal use was for dancing and playing the castanets.

Mention has been made of a water-clock. “Notwithstanding the magnificence of the domestic arrangements of the ancients, and the refined care bestowed on everything that could make life agreeable, they were still,” remarks a competent critic, “without many ordinary conveniences. For instance, a clock to regulate the business of the day, according to a fixed measure of time, to us an indispensable piece of furniture (which the man of moderate means can command with facility, and even the poorest does not like to be without), was for nearly five hundred years a thing quite unknown to the Romans, and even in later times was only in a very imperfect state. Originally they did not divide the day into hours at all, but guessed at the time from the position of the sun; but afterwards, on becoming acquainted with the use of sun-dials, they reckoned twenty-four hours from midnight to midnight, and divided the regular duration of the day, between the rising and the setting of the sun, into twelve equal hours, and allotted the remainder of the time to the night. Here, however, no division was attempted, and the position of the stars and the increasing or decreasing darkness were the only means of distinguishing single portions of time. The use of the water-clock afterwards became more general; but even then

the former custom, derived from the camp, by which the night was divided into four watches, remained much in use."

Sun-dials have been discovered at Pompeii, showing that they were in use; but on dull days there was still uncertainty about the time of day. When the *clepsydra* became known, it in a measure amended the deficiency. The *clepsydræ* were similar to our sand-glasses, since the water contained in a vessel was allowed gradually to escape. According to Martial, that the people might know the hour without giving themselves any trouble, slaves were kept on purpose to watch the *solarium* and *clepsydra*, and report the expiration of each hour.

In its hankering after social distinction, in its efforts to outshine, in its endeavours to keep up appearances, in its jealousies, bickerings, hatreds, uncharitableness, and littleness, between Pompeian society of eighteen hundred years ago and civilised society of to-day there is little or no difference. The Pompeians were probably both pugnacious and quarrelsome. History has handed down to us how at the amphitheatre they fell upon the men of Nuceria, their neighbours and rivals, who had come in to witness the games. Justly indignant at such a flagrant breach of hospitality, the Nucerians appealed to the Emperor Nero, who banished Lixinius Regulus, the giver of the show of gladiators and the most active instigator of the tumult, and ordered the closure of the amphitheatre and all other places of public amusement for ten years—to say the least, a severe punishment to the light-hearted and gay Pompeians.

With all their luxurious extravagance, the wealthy classes of Pompeii were extremely wretched. Their magnificence could not give them happiness any more than their uncontrolled vice gave them permanent gratification. Their lives were passed in the whirling excitement of spurious pleasure. Gambling was universal, and ruin, then as now, followed in

its train. Drunkenness was prevalent, and incurred no censure whatever—in fact, the richer, or patrician, sections of the people seem to have been restrained by no moral code at all; while the poorer classes were as squalid and miserable in their life as the rich were luxurious and extravagant. The poorer parts of the town have not yet been disinterred, for as yet only one-third of the city is uncovered; but they will no doubt be found in the neighbourhood of the amphitheatre.

Although subject to Rome, Pompeii was a *municipium*; her citizens were permitted to select their own magistrates, to make their own laws, and levy their own taxes. Home-rulers they were in the freest acceptation of the term. The government of the town seems to have been vested chiefly in the *ædile*, or mayor. Under him worked the *duumviri*, who were elected annually, and whose office may broadly be said to correspond with that of the aldermanic chair of the present day. They were justices of the peace, and, with the *ædile*, presided over the *decuriones*, who formed, so to speak, the town council, which differed from that of our own times in the fact that the members were self-elected, the occupants of the higher offices, which are now selected by our councils, being at Pompeii elected by the people.

The *ædile* acted as chief magistrate, commissioner of police, and inspector of markets, weights and measures. He also regulated the supply of provisions to the public, and was responsible for the conduct of the public games, with regard to regularity and order. He had further to see that the temples and public buildings were kept in repair, and that private houses the condition of which was dangerous to the public safety were altered, also to exercise surveillance over the public health and morality. His power was very considerable, and he was able to enforce his orders by prosecution and fine. Thus, the *ædile* could at once punish



POMPEII BEFORE ITS DESTRUCTION.

From an Old Engraving.



any individual who, in times of scarcity, was hoarding his corn in hopes of a rise in price, and without further ado could cause the hoard to be issued to the public. An allowance was made for his expenses from the treasury, but he was expected, just as our mayors are, to spend his own money freely. The one main object which the *ædile* always kept in view was to be more magnificent than his predecessor, and to give yet more splendid entertainments to the populace, in hopes that he might secure their votes when he became a candidate for the higher offices of state.

The *decuriones* voted posthumous honours to the departed citizens, assigned them a sepulchre in the place of honour, and, after their decease, ordered a statue to be erected to their memory in the forum.

Inscriptions have been found, according to Rolfe, as follows, and they tend to show the existence of trade societies in Pompeii:—

“MARCELLINUM ÆDILEM LIGNARI
ET PLOSTARI ROGANT.”

(“The carpenters and carters wish Marcellinus to be Ædile.”)

“VERUM ÆD. O. F. VNGVENTARI. FACITE. ROG.”

(“Please make Verus ædile. The Perfumers ask you to make him so.”)

Similar inscriptions in favour of different candidates are recorded by the saltworkers, the porters, the goldsmiths, and the fruiterers. These advertisements generally ended with the letters “O.V.F.” (*oro vos faciat*), which is equivalent to “Please vote for him.”

Advertisements of this sort appear to have been used as vehicles for street wit, just as electioneering squibs are perpetrated amongst ourselves. Thus we find mentioned, as if among the companies, the *pilicrepi* (ball-players), the *imbibi*

(late toppers), the *dormientes universi* (all the worshipful company of sleepers), and, as a climax, "*Pompeiani universi!*"—"All the Pompeians to a man, vote for So-and-so!"

"The Romans well understood the art of encouraging public liberality by publicly recording it. All over Pompeii inscriptions are met with recording acts of public beneficence—the erection of a theatre or temple or exchange, or their restoration; the paving of a street, the building of an altar, or the adorning of a wall, or any other public service. Sometimes the rewards were greater, and the inscription announced the presentation of a burial plot to the benefactor, or his addition to the number of the decurions or senate. In all its proceedings Pompeii is the offspring, the miniature, the copy in small of the great mother city Rome."

The public life of the Pompeians has now been touched upon. Let us next take a peep at what went on within doors. The unity of a Roman family was remarkable, the closest of bonds existing between its various branches, and the chief, or *paterfamilias*. The number of the relatives was usually large; and in the noble families the degrees of affinity were marked by the *imagines*, which formed a widely-ramified genealogical tree. The ancient veneration entertained for the ties of kindred was shown in many ways. There were the yearly festival of the *Charistia*, with its convivial meeting; the duty of mourning deceased *cognati*, and *affines*; and the *jus osculi*, which allowed the wife to be kissed by her own and her husband's relatives. The explanation that is given of this ancient custom is that it arose from the old prohibition against women drinking wine, and that the nearest relatives sought to convince themselves by this means whether the lady had taken any or not.

From the earliest times the beautiful institution of *hospitium* prevailed in Italy as well as in Greece, whereby friends were not merely bound to exercise the usage of hospitality, but

also to afford help and protection to each other in all circumstances.

The master of a Roman house was an autocrat. Over his slaves he had power of life and death. The law did not look upon the slave as even a personage of subordinate and degraded social position ; it did not recognise his claim to be considered as a moral agent, to be a man at all. He could be flogged, chained, or crucified, on the slightest provocation. If a wealthy proprietor died under circumstances which created suspicion that he had been murdered by his own slave or by an unknown assassin, the whole of his slaves would be tortured. A remarkable example of the vigorous enforcement of this law took place during the reign of Nero, when four hundred slaves were executed in consequence of the murder of their master. The cruelty and injustice of the sentence were too glaring even for the Roman populace. Some opposition was offered to the officers of justice : the lictors were assaulted in the execution of their duty. The senate took alarm, and a debate was held upon this Silavian law. Even there a lingering sentiment of humanity recognised the severity of this cruel decree. It was instantly over-ruled by the reasoning of a learned jurist, Cassius Longinus, who quoted precedent and insinuated the peril which would result from measures of mercy. "There must be injustice done," said he, "in every great example ; but the injustice inflicted upon a few is amply compensated by the benefit to the many." Shepherd tells us that there was a regular gradation in the social standing of the slave, from the beautiful Greek youth, the spoilt minion of his master, to the servant of servants, who discharged the most menial duties of the household or the farm. The secretary or amanuensis was a slave ; the children's tutor and attendants were slaves. Physicians, actors, musical performers, the buffoon, and the improvisator, were of the same order. It is only fair to say, however, that the master occasionally bestowed

freedom upon a slave. And there were other ways in which release could be obtained.

“Freedom has a thousand charms to show
That slaves, howe’er contented, never know.”

As soon as a child was born, it was laid at the feet of the father, who, if the babe was free from any deformity, and if he was prepared to acknowledge it as his legitimate offspring, raised it from the ground and declared it worthy of the house. Infanticide was not prohibited by law, and was probably not uncommon.

From the remote ages the power of a Roman father over his children, including those by adoption as well as by blood, was unlimited. A father might, without violating any law, scourge or imprison his son, or sell him for a slave, or put him to death, even after that son had risen to the highest honours of the state. This jurisdiction was not merely nominal, but in early times was not infrequently exercised to its full extent, and was confirmed by the laws of the Twelve Tables.

Boys on the ninth and girls on the eight day after birth underwent a religious ceremony termed *lustralis*; and on this day, which was called *dies lustricus*, the former received their prænomen. The choice was limited, as the list contained only seventeen. Thus named, he was enrolled in some family or state register.

Elementary schools existed for both boys and girls, the instruction consisting of reading, writing, and arithmetic, Greek being taught to lads of the higher classes. Greek was the one language besides his own that a Roman considered worth knowing. In many of the wealthier Roman families Greek slave girls would be found, who would act as the nursery governess; and later a male slave who knew something of the Greek literature was often set apart as the boys’ attendant. Children were taught their alphabet by encouraging them to

play with pieces of ivory on which different letters were marked; they were taught to write by using waxen tablets on which a copy had been previously traced; a knowledge of arithmetic was communicated through the medium of a calculating board and counters; while the memory was strengthened and practice given in writing and orthography by the master's repeating aloud a passage which had to be taken down and committed to memory. Juvenal tells us that both Horace and Virgil were read, whilst the walls of Pompeii show that the practice of Eton is in its minutiae truly classical.

On the completion of the fourteenth year the Roman youth became "of age." He then assumed the *toga virilis*. To take the *toga* was to exchange the gown of the youth, with its stripes of purple, for the plain white gown of the citizen, and he went through a religious ceremony with certain rites and sacrifices, which was usually held in the forum. The youth then obtained, if he had property, full power, and the tutelage or guardianship ceased; he could dispose of his property by will, and contract marriage. In the case of a female, this power was obtained at the age of twelve years.

The routine of home-life, as we understand it, seems to have run in those times somewhat as follows. The master of the house usually spent the morning in transacting business with his clients. These were the men who farmed his estates and managed the slave-labour by which the land was tilled. The usual course appears to have been to divide the produce between the landlord and tenant, the master's share being often sold by retail in a shop adjoining his house, and usually opening into it. When tired with business, the gentle Pompeian strolled into what has been called with a great deal of truth "the people's drawing-room"—the street. Here he met his friends on an easy footing without formality, and from this evanescent intercourse gained an insight of the concerns of commercial and public life, or he contrasted the irre-

pressible buoyancy of spirit of some with the faltering irresolution or despondency of others of the various pedestrians, in the endless ebb and flow of the tide of urban life. Again, he listened to the busy hum of conversation, "the still, sad music of humanity"; then, recalled from his reverie, he passed on. He lounged for a few moments in the forum, and finally whiled away an hour or two in the baths, or by an attendance on the performance at the theatre filled up the day; whilst the evening was passed in revelry and merriment, enlivened by the music and dancing of professional performers.

The more polished Roman of social inclination, in addition to the *symposia*, had his club, in which vacancies were filled by ballot, and each member of which bore a proportionate part of the expense. Cicero (*De Senectute*) records the pleasure he took in frequenting the social parties of his time, termed *confraternitates*, where, according to the good old custom, a president was appointed. And he adds that the principal satisfaction he received from such entertainments arose much less from the pleasures of the table than from the opportunity thereby offered him of enjoying excellent company and conversation.

If we compare the condition of the Roman wife with that of Greece, we find the latter was little esteemed, confined to the *gynæconitis*, treated as a child, shut out from social life and the amusements of men. According to Becker, we find the position of the Roman ladies exactly the reverse. Although the wife was subordinate to her husband, yet she was always treated with attention and regard. The Roman housewife always appeared as the mistress of the whole household economy, instructress of the children, and guardian of the honour of the house, equally esteemed with the *paterfamilias* both in and out of the house. The ladies, it is true, held aloof from public life, as custom kept them back, yet they might appear and give evidence in a court of law.

Walking abroad was limited only by scruple and usage, not by law. They took their places with the men at festal banquets. In ancient drawings we see the women at table beside the men.

As to the daily life of the Roman ladies, one can hardly suppose that they carried depravity to the same extremes as did their husbands ; yet, if we read the accounts of Roman life at Baiaë, by far the most renowned bathing-place in Italy, the resort of those who, leaving behind them the cares and formalities of life, resigned themselves wholly to enjoyment, in whatever shape it was offered, one cannot but think that they did not stop far short. Dress and jewellery absorbed a large portion of their incomes. Beautiful specimens of the goldsmith's art, in the form of gold bracelets, necklaces, and earrings, have been found.

The necklaces, *monilia*, and neck-chains, *ratellæ*, were truly magnificent. A necklace was found at Pompeii consisting of one band of fine interlaced gold, from which were suspended seventy-one pendants like small ear-drops. At the end of the chain there is a kind of clasp, on both parts of which there is a frog ; and at the terminal points where it was clasped there were rubies in settings. Also arm-bands have been found in the form of serpents, in which rubies were used to represent the eyes.

Roman ladies wore no covering upon the head. The hair was worn in a variety of styles, usually very high, in storeys of curls in the form of a helmet. As the edifice grew, false hair, gold ornaments, precious stones and flowers, were introduced ; long hairpins were used to fix and support the structure. Married women were distinguished from the unmarried by the manner in which the hair was parted in front. Blond hair was the most fashionable, and was largely imported from Germany. Female slaves were specially taught the *coiffeur's* art ; they used combs, oils, dyes, and pomades, just as numbers

of their sex do now. Perfumes were largely used by the Roman ladies. Almost every object they used was highly scented. The odour of perfumes was an offering to the gods and freely used in the baths and for anointing the person after athletic exercises. The shops of the perfumers were the favourite resort for fashionable loungers. "But it must have been provoking to the fair one not to have been able to see the general effect of her form and ornaments reflected in a large pier-glass. The mirrors were only small plates of polished metal, capable of showing more than an ugly woman might like to see, but less than a beautiful one desired."

There has been found quite recently in the ruins a casket of marble about two inches square. It was closely sealed, and contained a pomade powerfully scented with attar of roses. This speaks highly of the lasting properties and antiquity of this delightful perfume, that it should retain its fragrance after an interment of eighteen centuries.

Lord Lytton tells us that the ladies of Southern Italy, in his day, had, singularly enough, a perfect horror of perfumes, accounting them remarkably unwholesome. What is very strange is that the nostrils so susceptible to a perfume are not at all affected by its opposite, for Naples, to the writer's mind, can "hold the candle" to most Continental cities for its objectionable smells.

That the ladies had innocent amusements is abundantly proved by paintings in the museum at Naples, where we find ladies portrayed who are playing the lyre or sketching a statue. They also attended the theatres and the sports of the arena, where they were witnesses of the shocking scenes of brutality which did so much to degrade the Roman nation.

That they spent a great part of their time in the temples is also certain—in fact, the main reason why the worship of Isis was abolished was because the Roman ladies spent hours in pretended celebrations of religious rites, during which time

they were completely uncontrolled. Juvenal directed his satire against them, and says that both laws and custom were disregarded, and all sense of morality, and even common decency, was lost throughout Roman society, and gives his reason thus :—

“Pride, laziness, and all luxurious arts
Pour like a deluge in from foreign parts,
Since gold obscene and silver found the way
Strange fashions and strange bullion to convey,
And our plain, simple manners to betray.”

The recreation of the men, old and young, out of doors, consisted principally of the game of ball, of which there were three descriptions. The kinds of ball used were the *pila*, a small hand-ball ; *follis*, the great *ballon*, like our football ; and the *paganica*, which was a medium-size ball, and stuffed with feathers.

The indoor games were pursued not only for recreation, but also with the hope of gain ; and severe legal enactments did not prevent the ruin of the happiness and fortune of many by gambling privately with dice. The people also had other innocent table games, such as chess of the present day ; another game was like our backgammon. Another, mentioned by Horace, consisted in one person's guessing whether the piece of money, or whatever it was, that his opponent held in his hand, was odd or even.

We can well imagine that with the love of comfort and indolence of the Pompeians provision was made for means of locomotion without exertion on their own part. It is known that Cicero was riding in a covered *lectica*, or litter, when he was overtaken by his murderers. The *lecticæ* were made of costly wood, embellished with designs in gold, silver, or ivory, and fitted internally with soft cushions and sumptuous coverlets, the whole fabric being carried on poles on the shoulders of slaves.

Driving in the city was prohibited, except by *triumphators*, higher magistrates, and priests, on solemn occasions. (Probably this explains why there were so few stables and coach-houses in Pompeii.) But, for driving outside the city walls and for long journeys, the use of carriages was more frequent. They were of various forms, though some of the names recorded give little knowledge as to their respective peculiarities. The carriages depicted on monuments were generally of a type employed not so much in private life as in public functions, festive processions, games, or war. Some had two and some four wheels.

The apparatus by which the animals, either horses or mules were connected with the carriage was quite different from ours—as, in preference to traces, the *jugum*, or yoke, was used, fastened archwise across the neck, and attached in front to the end of a centre-pole. It was only when three or four animals were employed together that the outside ones, called *funales*, drew with traces.



CHAPTER V.

MARRIAGE, DIVORCE, DEATH, AND BURIAL.

“ Whichever you do, you will regret it.”—SOCRATES.



MARRIAGE has existed in all ages, though with various degrees of strictness; and these, there is no doubt, have greatly influenced the status of women. In Rome, by an edict of Augustus, engagements were limited to two years, during which period either party might sue the other for breach of promise, if either desired to break off the engagement. Girls might be engaged when they were ten years old, and married when they were twelve, though at this early age the consent of their guardian was indispensable. There were also “ tables of affinity ” which regulated the marriage of those who were blood relations. This included the union of all direct ascendants and descendants, whether by blood, adoption, or marriage. The determination of the prohibited degrees was a matter rather of public opinion and feeling than of positive enactment. Polygamy was entirely prohibited.

When a man had resolved to demand a woman in marriage, he communicated his wish to her father or guardian, whose consent was indispensable. The ceremony of betrothal was termed *sponsalia*, and was usually celebrated during a festival, and on this occasion the *sponsus* frequently presented a ring



to his *sponsa*, who offered him some gift in return. The ring was of iron and given as a pledge of fidelity, and worn on the left hand, on the finger next the smallest. The ring was often set with adamants, the hardness and durability of both materials being intended to signify the lasting nature or the perpetuity of the contract. Other rings were of gold, copper, or brass; they often had upon them inscriptions or devices, such as the figure of a key to signify the wife's domestic authority. "May you live long!" and "I bring good fortune to the wearer" were inscriptions, among others, in common use. Sometimes a stone was inserted in the ring, upon which was engraved an intaglio representing a hand pulling the lobe of an ear, with the word "Remember" above it. Gold rings have been found in the form of a serpent, with the head pointing along the finger, and its body coiled around in several folds. It was believed that this animal had the power of killing others with a look, and, as master of the life of others, it was reputed immortal and sacred to the gods.

The hollow rings of the Romans were used to contain poison, and Pliny relates the story that, after Crasseus had stolen the gold treasure from under the stone of the Capitoline, Jupiter, the custodian, to escape torture, broke his ring in his mouth and expired immediately from the effect of the poison secreted in it.

In Pliny's day it was fashionable to wear but one ring, and that on the little finger; whereas in Horace's time to sport three rings at once on the left hand was the highest adornment of the finished exquisite.

The use of the ring as an emblem of marriage was not an introduction of the Christian Church, but is supposed to owe its origin to the Egyptians, whose gold, before coinage came into vogue, circulated in the form of rings; and the Egyptian at his marriage placed one of these pieces of gold on his bride's finger as a token that he intrusted her with

his property. We may presume, therefore, that the early Christians saw no harm in following this custom; and in our marriage ceremony the man in similar fashion places a gold ring on the bride's finger when he says, "With all my worldly goods I thee endow."

The essence of a Roman marriage was consent, the consent both of those who came together and of those in whose power they were; but after marriage the dissent of either party, if formally expressed, could dissolve the union. There seems to have been three forms of marriage:—The civil form; which was usually merely a mutual consent before witnesses. In the second form of marriage, by purchase (*coemptio*), the wife became so closely assimilated to property that the full rights of possession could not be acquired until the usual period of prescription had passed; and a title by prescription could be acquired only by a year's continued possession. Accordingly it became quite usual for the wife to return for three days every year to her father's house, the result of which was that she never came under the *manus* of her husband. She then remained a member of her father's family, and the husband acquired no legal power over her. In a *coemptio* marriage an imaginary sale took place on the part of the parents or guardians, in the presence of five Roman citizens. The third form, used only by the higher classes, was by *confarreatio*. This was a religious ceremony, and took place in the temple.

The bridal dress was a long white tunic bound with purple and worn with an embroidered girdle. The bride's hair was dressed in tresses, and parted symbolically with the head of a spear. Over this was worn a crown or chaplet of flowers, and over this was thrown the *flammeum*, or pink veil, which fell over the shoulders. Her feet were clad in yellow sandals.

The pair walked round the altar hand in hand, and then, standing before it, the woman held out her right hand to

the man, and in her left hand were held three wheat-ears. They then partook jointly of a cake made of *far* (*farreus panis*), whence the term *confarreatio* [this cake may be said to be the forerunner of the bride-cake used at the present day], in the presence of the high priest and ten witnesses; a sheep was sacrificed, and its skin was spread over two chairs, on which the bride and bridegroom sat, with their heads covered. A solemn form of prayer was then pronounced, after which another sacrifice was offered, and the ceremony was complete.

The bride was conducted to the house of her husband, pretended force being used to drag her from the arms of her mother. This, no doubt, was a symbol that remained long after such a necessity had ceased, and is explained by the hypothesis that the capture of wives was once a stern reality. She was accompanied by a torchlight procession. Before her was carried a cake; the bride herself bore a distaff and a spindle with wool, to indicate the duties she was about to undertake.

Arriving at the house, which was adorned with garlands and flowers, the bride was carried across the threshold, in order that she might not knock against it with her foot, such a circumstance being considered of evil omen. Her husband here received her with fire and water, which she was compelled to touch, and which was probably a symbolic purification. On reaching her husband, the bride saluted him with these words, "*Ubi tu caius ego caia*"—"Where you are master I will be mistress." When she entered the house, the keys of it were delivered into her hands, and the wedding feast was then held.

Except in the case of a widow, a Roman marriage never took place on the eve of a festival. February was unfavourable to marriage, because the *Parentalia*, or festival in honour of the dead, was celebrated upon certain days in it. Many

reasons were given why marriages should not be celebrated in May. The Romans thought it was under the influence of spirits adverse to happy households. These pagan superstitions, it is believed, are still retained in Italy; and we have an ancient proverb cited by Ray, "Who marries between the sickle and the scythe will never thrive."

The position of the Roman woman was one of complete subjection, and the idea of marriage appears to have been founded on the rights, not of the woman, but of the man, being an illustration of

"The good old plan,
That he should take who has the power,
And he should keep who can."

The Romans were allowed only one wife at a time. In the earlier and better days of the Republic divorce was almost unknown; before its close it was of daily occurrence. The divorce, however, of such persons as had been married by *confarreatio* was not an easy matter, and could be accomplished only by important religious ceremonies; but in other cases the process was easy, the usual form being to take the keys of the house away from the wife and to turn her out of doors. Infidelity, drunkenness, and sorcery were the usual causes of divorce. Some of the reasons given appear in our day somewhat singular. One Roman repudiated his wife because she had once been to the public games without his knowledge; another defended himself for taking the same step by saying, "My shoes are new and well made, but no one knows where they pinch me."

But that the ladies readily entered the matrimonial state again is evident from the case related by St. Jerome, that there existed in Rome a wife who was married to her twenty-third husband, she herself being his twenty-first wife. Cato considered it a commendable proceeding to transfer his wife

Marcia to his friend Hortensius. When the latter died, leaving the lady a very handsome jointure, Cato was delighted to take her back. It seems probable that where a divorce was desired, a domestic trial was held before the friends of both parties, who usually dealt with the question of the wife's dowry.

So much for the marriage customs of those times. Turning now to the more sombre, but not less important subject, the rites of interment, we find there were then, as there are now, two forms of disposal of the dead—cremation and burial. Burial and cremation have shared public favour in well-defined cycles ; a period of cremation has succeeded a period of burial, and *vice versâ*, throughout history.

The departure of a Roman from this world was not without its ceremonial. At the last solemn moment the nearest relative tried to catch in his mouth the dying one's last expiring breath ; and, as soon as life had become extinct, he called out the name of the deceased, and exclaimed, "*Vale!*"—"Farewell!" A small coin, called the obolus, was placed in the mouth of the dead to pay Charon the ferryman, who took the souls of the departed over the Acheron and Styx, the rivers of the lower world. Funerals were celebrated at night, and by the Roman law it was enacted that no one should be burned or buried within the city. Dyer says this was because the rites of religion were celebrated by day, and it was pollution for the priests, or for anything connected with worship of the deities of the upper world, to touch anything connected with death. The corpse, placed on a litter or bier, was accompanied by rope torches coated with wax or tallow. These torches continued to be used long after the necessity for using them had ceased.

This practice, now far more than two thousand years old, is still retained in the Roman Church, large candles being substituted for rope torches. St. Chrysostom assures us that

it is not a modern revival, and gives a beautiful reason for its being retained. "Tell me," he says, "what mean those brilliant lamps? Do we not go forth with the dead on their way rejoicing, as with men who have fought their fight?"

If the person had been of importance, he was awarded a public funeral. Musicians playing doleful strains headed the procession, followed by persons wearing masks, representing the ancestors of the deceased. After them came hired mourners, who united lamentations with songs in his praise, and players, one of whom set forth the actions and imitated the words of the deceased. Behind the body walked the relatives, dressed in mourning, the sons with their heads veiled, the daughters wearing their hair dishevelled and beating their chests. As the procession passed through the forum it stopped, the bearers set down the *lectus* before the *rostra*, the cavalcade formed a semicircle round it, and an oration was delivered celebrating the praises of the dead; the orator, when the exhausted virtues of the recently deceased no longer afforded him subject for eulogy, turned to his wax-work ancestry, and recalled the celebrated deeds and exploits they had performed, and which led to the honours by which they had been distinguished. He showed that, animated by the example of his predecessors, each in succession proved himself not unworthy of his ancestors. This *laudatis funebris* was probably given, as many funeral sermons of the present day, on the principle *de mortuis nil nisi bonum*. The speaker would pass over the dark side of his friend's character, whilst he described the brighter ones in too glowing colours. After the oration, usually given by a near relative, the procession passed on through the city to without the walls, where the body was burned or buried in the public burial-ground, called *puticulæ* (pits), from the trenches kept ready dug to receive the bodies. When the body was to be burnt, it was placed on a pile of wood of great size; pitch was added to quicken the

flames, and the blaze was fed by Egyptian gums and oils. The pile was usually lighted by the nearest relative, and, when the body was reduced to ashes, these were quenched with wine and collected by the same relative, and, if the grief was real, bedewed with tears and placed in the necessary urn. The ceremony being now completed, the last farewell was bid to the deceased in the well-known formulæ: *Ave anima candida*, etc. Finally those assembled were purified by the sprinkling of consecrated water, and, the *Ilicet* having been pronounced, the assembled multitude departed on its way back to the city.

In the early ages of Rome the rites of burial and burning seem to have been alike in use. Afterwards the former seems to have prevailed until the time of Christ, when the body was almost universally consumed by fire. On the establishment of Christianity, the old fashion was brought up again, burning being violently opposed by the Fathers of the Church, probably on account of its intimate connection with pagan associations and superstitions. Nearly all of the tombs hitherto found at Pompeii are of crematory periods, for, in the first century, the Christians, following the Jewish custom, re-introduced burial, and that they adhered to this method of sepulture is abundantly evident from the catacombs of Rome and Naples.

Seven days elapsed between the death and the funeral of the great if they were to have a public funeral, when the whole of the people were summoned to it by the town crier, the ceremony being often closed by theatrical and gladiatorial exhibitions and a sumptuous banquet. In the case of a poor person the funeral would be at night, and in a very modest style. The rich often erected handsome vaults and tombs. Outside several of the gates of Pompeii are the tombs, public and private, of its former inhabitants. "Some of these," says Marriott, "date back to Samnite times; others, beyond the Hercu-

laneum Gate, are perhaps even Oscan; but the principal mausoleums are Roman. In these latter are found cinerary urns, containing the ashes of the dead. A beautiful and sad spot is this long cemetery beyond the gate on the road leading to Herculaneum. As the street leaves the city it widens and continues down the hill, between rows of tombs. On one side are the ruins of an inn and several houses; farther on, however, are tombs. For many who have seen this spot it possesses a strange fascination, and we easily realise Lytton's pathetic and beautiful description of the funeral of Apæcides, the young priest of Isis."

If the tomb was fitted to contain many ash-urns, it was known as a *columbarium*, or dove-cote. Farrar has pointed out that the *columbaria* which enshrined the urns and ashes of the pagans were family burial-places; but as the great and deep idea of the community of the faithful came through the Christian religion, so these cemeteries were devoted indiscriminately to the final resting-place of all alike. They were a visible witness to the sacredness which Christianity attached to the mortal body, and also to the all-embracing unity of brotherhood in the great family of God. In their absolute simplicity, and the oblivion to which they consign the differences of human rank, they show how completely the Christians had learnt the spirit of their Lord's words, "My kingdom is not of this world." The place of burial, even of a slave, was sacred, and desecration was liable to serious punishment; and the avenging goddess Nemesis was supposed to pursue even beyond the grave. If the body or bones were moved, death would be the penalty. The Romans believed, in common with the Greeks, that if the body remained unentombed, the soul wandered for a hundred years on the hither side of Styx, alone and desponding, unable to obtain admission to its final resting-place whether among the happy or the miserable. If, therefore, any person perished at sea,

or otherwise in such circumstances that his body could not be found, a cenotaph, or empty tomb, was erected by his surviving friends, which served as well for his passport over the Stygian ferry as if his body had been burnt or committed to the earth with due ceremonies. Hence it became a religious duty, not rashly to be neglected, to scatter earth over any unburied body which men chanced to see; for even so slight a sepulture as this was held sufficient to appease the scruples of the infernal gods. Burial, consequently, was a matter of considerable importance.

The Romans loved to keep alive the memory of their dead, showing therein a constancy of affection which does them honour; and not only immediately after the funeral, but also at stated periods from time to time, they celebrated feasts in remembrance of the departed, and offered sacrifices and libations to them. For the latter, milk, wine, and especially blood, the smell of which was thought particularly agreeable to the *manes*, were used. Perfumes and flowers were also thrown upon the tomb, or it was crowned with garlands. Roses and lilies were in special request for this service; parsley and myrtle were also used. Legacies were sometimes left to defray the expense of an annual feast, certain dishes being considered appropriate—as beans, parsley, eggs, lentils, with meat, followed by a cake called *libum*. On these occasions the guests appeared in white dress; an appearance in black would have been looked upon as an insult to the memory of the donor of the feast.

“The end crowns all,
And that old common arbitrator, Time,
Will one day end it.”¹

And yet, in these matters, how the habits of the Neapolitans have changed! A recent writer considers one of the worst

¹ *Troilus and Cressida*, iv. 5.


traits of the character of the modern Neapolitans is their disrespect for the dead. He says the way in which they treat the bodies of the departed is a gross libel on the heathen. Interment takes place within twenty-four hours. The spirit fled, to rid themselves of its earthly tenement with as much despatch as possible is the chief solicitude of the family. In an incredibly short time the corpse is laid out, the room arranged, the candles are lighted, and everything is made ready for the inspection of the public, whose right of entry is by ancient usage and barbarous custom firmly established. Palace or hovel, Death in possession, there is free admission. The livelong day people keep dropping in and dropping out; the house of mourning presents the appearance of a place of public amusement or the death-chamber of a raree-show. The lower-middle, middle, and upper-middle classes—all except the wealthy, who have family vaults at the Campo Santo, and the very poor, who cannot pay the requisite fees—belong to a *congregazione*, or burial-club. A very small monthly payment ensures medical attendance during sickness and decent sepulture after death—decent in the eyes of the Neapolitans; for, from an English point of view, indecorous in the highest degree, ineffably offensive and revolting, is a Neapolitan funeral, particularly when of the “first class.” The bier, with its gold-embroidered crimson velvet pall and case containing the coffin to match atop, the ghoulis penitents in their white-hooded surplices, the flaring tapers, the gay liveries, the prancing horses, and the poor Brethren of St. Januarius, with their *bandière*, hobbling along in rear of the procession, form an *ensemble* hideous beyond description. The respect shown to the dead is limited to following the bier as far as the parish church; to the priests and *beccamorti* is left the task of conveying the body to the cemetery and committing it to the earth. The second stage of its journey graveward is made in a gilt coach profusely

emblazoned with the Pluto escutcheon—skull grimmant and thigh-bones saltier—two priests and two acolytes its sole escort. With much snuff-taking on the part of the priests, and much candle-snuffing on that of the acolytes, the busy streets and the umbrageous Strada del Campo are traversed, and the coach pulls up at the cemetery gates. There the body is handed over to the *beccamorti*, who tumble it into the unnumbered grave prepared for its reception, where it remains for eighteen months, when it is disinterred and consigned to the resident monks for final purification, prior to the deposition of the bones in the vault belonging to the confraternity of which the defunct during his lifetime was a member.



EPILOGUE.

“PROVE ALL THINGS ; HOLD FAST THAT WHICH IS GOOD.”

“IGHTEEN centuries have passed since Pompeii was overwhelmed. The invention of transparent glass has revolutionised the building of houses ; the compass has developed navigation ; the printing-press has dispersed literature ; gunpowder, breech-loaders, and rifle-cannon have increased men's strength in war ; mechanical inventions innumerable have added to and multiplied his comforts. The movement of the planets, the cause of the eclipses, the attraction of matter, and other laws of the universe, are known to us. And every science has revealed to us secrets that were hidden from the Pompeian. But all this science, all this knowledge, mechanical invention, and material progress, has not been an unmixed advantage. The habits of men now are pretty much the same as the habits of the Pompeians were ; our knowledge and our enlightenment have effected no change in the spirit of man ; our inventions and our comforts have not made us less ambitious, less greedy of gain and less fond of pleasure.”

Of Pompeii it may be said that nothing in its history is equal in interest to its last scene. The fate of the gay Campanian city has been curious. Some cities have secured enduring fame by their commercial opulence, like Tyre ; by

their art-wonders, like Athens ; by their world-wide power, like Rome ; or their gigantic ruins, like Thebes. Of others, scarcely less famous for their wealth and empire, the site is almost forgotten ; their very names have almost passed away from the memory of men. But this third-rate provincial town owes its celebrity to its very destruction. Had it not been overwhelmed by the ashes of Vesuvius, the student and antiquary would never have been drawn to it as to a shrine worthy of a pilgrim's homage. The terrible mountain, whilst it destroyed, has also saved Pompeii, and in so doing has saved for us an ever-vivid illustration of ancient Roman life.

It is not so much the intrinsic value of the relics and ruins of Herculaneum and Pompeii that attracts the student of history as the fact that in them we find a clue to the civilisation of the period of which we may take the latter city as a miniature. For, as Bulwer Lytton has shown us, within the narrow compass of its walls was contained, as it were, a specimen of every gift which luxury offered to power. In its minute but glittering shops, its tiny palaces, its baths, its forum, its theatre, its circus ; in the energy, yet corruption ; in the refinement, yet the vice of the people ; we behold a model of the whole Roman Empire at that day. It was a toy, a plaything, a showbox in which the gods seemed pleased to keep the representation of the greatest monarchy of earth, and which they afterwards hid for a time, to give, to the wonder of posterity, the moral of the maxim that "under the sun there is nothing new."

Signs are many that "the love" of what is old is not characteristic of any one section of the community or of one cast of opinion only ; it is broader even than patriotism, and belongs to humanity. All unite in desiring to preserve whatever traces of the past are left to us. Nay, we go far afield and search the world for signs of other times than our own. Men carry their lives in their hands while they

penetrate into fanatical Arabia and steal the Queen of Sheba's inscriptions ; they burrow into the sandheaps of the desert that once were towers dedicated to science and literature ; they mock the security of the Pyramids and disturb Pharaoh in the sealed seclusion of his six-thousand-year-old grave—so great is their passion for what is old and what may afford a glimpse of the past."

The love of the antique is so ingrained in our nature that it flourishes vigorously. The touch of tenderness for whatever has weathered the gales of time seems to be inherent in us. To the writer a care for the past appears truly educative and ennobling. It carries men away from themselves and introduces them to a wider thought. With the conception of antiquity comes a sense of solemnity, mystery, tenderness, and of large relationship. We realise better the greatness of the scheme of things and our own insignificance in the midst of it.

It is true that, compared with the good old times that lie behind us, we are richer, and are, on the whole, happier, with better forms of happiness. In the general diffusion of the good things of this life we have risen to a cheering contrast with the toiling multitudes of earlier ages ; our specific gains are great, and in the best of all directions, for they affect the lives of the majority. But in the realm of abstract knowledge it is strange how short a distance the bounds have been advanced. More and more men are coming to see that the present is by no means so far ahead of antiquity as they have been led to suppose. We realise that in the kaleidoscope of life the coloured pieces merely fall into new shapes, the groundwork being the same ; the relics of the past are but as guides and prophets for the future.

THE END.



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